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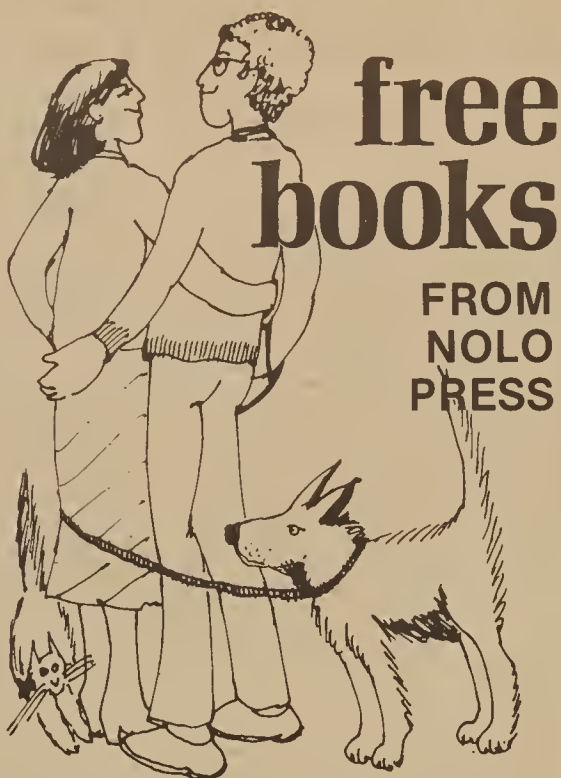
Bay Guardian

Since 1966. The weekly newspaper of San Francisco and the Bay Area. May 16 through 25, 1979. Vol. 13 No. 29

THE GREAT OIL SHORTAGE HOAX

DOES ANYONE BELIEVE THE OIL COMPANY
LINE THIS TIME AROUND?





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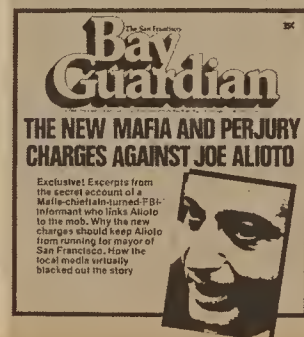
LETTERS

WINCING JOURNALISTS

The Bay Guardian deserves great public and professional acclaim for having the courage to report on the questions which have been raised about Joseph Alioto's truthfulness. ["The new Mafia and perjury charges against Joe Alioto," Guardian 4/18/79]. The sight of your newspaper in racks all over the city must cause any self-respecting journalists employed by the Chronicle or the Examiner to wince in humiliation. I just wish you had a Los Angeles edition!

—Lance Brisson
Los Angeles
Editor's note: Lance Brisson was the co-author, with Dick Carlson, of the story published in 1969 by Look magazine titled "The Web That Links San Francisco's Mayor Joseph Alioto and the Mafia," for which Alioto sued the magazine.

Our renowned reporter Lance Brisson is not the only one who has been banned in Hillsborough. Jane Fonda storms Berkeley. The best white wines for the least money.



FOUL PLAY

You're gonna make me buy a whole Chronicle just to find the film listings? Bull pucky! Bring back complete listings. Mini-reviews be damned; I can think for myself.

—James Flower
San Francisco

Editor's note: See page 34 for the return of the complete movie listings.

CHESSMAN DEBUNKED

Burton Wolfe's piece on Caryl Chessman [Guardian 4/25/79] was right about one thing. The prosecution from trial through appeals to execution was overzealous and malice-coated. But Burton was dead wrong on almost everything else. Consider these points:

1. He obviously considers forcible fellatio on a 17-year-old girl as a minor misdemeanor to be equated with an unpaid traffic warrant. One need not be a radical feminist to disagree with this callous view.

2. His contention that Chessman was an anti-establishment rebel is laughable to anyone familiar with the man's background. Chessman's specialty, as he himself admitted in one of his books, was robbing small-time bookies and prostitutes because they couldn't run to the cops. One hell of an anti-establishment rebel, if you ask me!

3. Burton repeats the old joke about Chessman being some kind of a genius. As I show in my book, *Faces of Crime and Genius*, Chessman failed to meet the precise and strict standards necessary in determining human genius. Superior intellect is not necessarily synonymous with genius.

I have many times told people that Burton Wolfe is one of the great investigative journalists around.

But in this article he proved himself a lousy logician. Another example of a man, magnificent in his own field, falling flat on his face when riding an untenable hobby horse.
—Dean Lipton
San Francisco

CLARIFIED RABBIT

This letter is in reference to "The White Rabbit" as it appeared in your 2 May issue. I am sure Mr. White was exercising a sarcastic urge, however the vast majority of those whom Mr. White would like to win to the cause of the Goodman Building may have completely missed his point, particularly the reference to New York.

The concern for "beauty and artists" has developed tremendous momentum in New York—and not a moment too soon. For example, the city's Landmarks Preservation Commission has designated literally hundreds of individual buildings and has over 40 major historic districts designated or pending designation. In just two of these districts—Brooklyn Heights and Greenwich Village—there are more structures protected than in any other American city. By comparison there is one district which has been designated by the City and County of San Francisco.

I believe that this will clarify Mr. White's point that the true wealth of

any city is based on its variety, its people and its past.

Matthew J. Mosca
San Francisco

New York doesn't give a tinkers' dam for beauty or artists and all that rot,



THE STAR-SPANGLED FACADE

So Patrick McGrew of the Landmarks Advisory Board "don't care what happens to the interior of the building as long as the facade remains" ("The Landmarks Board to the Goodman Building: Drop Dead!", Guardian 5/9/79). So succinctly said, it should be the refrain to the national anthem. Probably the root cause of most of the ills of the world is that too many people, especially bureaucrats, politicians and corporate lackeys, don't care what happens to the interior as long as the facade remains.

R. Yale
San Francisco

The San Francisco Bay Guardian

THE GUARDIAN BUILDING, 2700 19TH STREET, SAN FRANCISCO, CA 94110

"It is a newspaper's duty to print the news and raise hell."

(Wilbur F. Storey, Statement of the aims of the Chicago Times, 1861)

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THE COMMISSIONER-WHOSE-RESIGNATION- OUGHT-TO-BE- ACCEPTED-AWARD

The commissioner-whose-long-overdue-resignation-ought-to-be-accepted-pronto-by-Mayor-Feinstein award goes to Port Commissioner Richard Goldman, the man from Levi Strauss who (a) worked so hard and so successfully to fire Port Director Tom Soules for Soules's strong shipping and lukewarm real estate development policies at the port and (b) who worked so hard to pave the way for big port real estate projects and in particular for the Levi Strauss development across the Embarcadero from Pier 27 (which would include two triangular seawall lots, owned by the port, which Levi Strauss covets to complete a house park fronting the waterfront).

It is a clear conflict of interest for Goldman and the Port Commission, as spelled out exclu-

sively in the Guardian of Nov. 3, 1977. In fact, the City Attorney told Goldman that the conflict is so clear and self-evident that he either had to resign or sell his Levi Strauss stock (which is more than 3% of the stock of the entire company, according to what Goldman's attorneys told the city attorney). Moreover, if he remained on the commission when the Port Commission voted (as it intends to do on Wednesday, May 23), he would subject himself to criminal misdemeanor charges.

Mayor Dianne Feinstein should accept his resignation without further stalling. And the Port Commission, instead of proceeding with another giveaway of port property, ought to be opened up for public hearing and debate. That is, unless they want to be charged with the type of Pier 39 smelly deal and the swing vote on behalf of the master development agreement by Commissioner Gary Vannelli, who was a former attorney for Pier 39 developer Warren Simmons. More next issue.

AT LAST! THE GOODMAN BUILDING WINS ONE

The tenants of the Goodman Building won a major victory on Monday, May 14, when the San Francisco Board of Supervisors unanimously passed a resolution asking the mayor to urge the San Francisco Redevelopment Agency to withdraw eviction notices for residents of the building pending approval of developer-designate Alan Wofsy's proposal for rehabilitating the building.

The resolution now goes to Mayor Feinstein for her signature and action. At presstime, according to her press office, the mayor had not yet seen the resolution and her office was not able to tell us whether or not she would sign it. However, since it takes eight board members to override a mayoral veto and eight members voted for the resolution (Sups. John Molinari, Carol Ruth Silver, Harry Britt, Ella Hill

Hutch, Quentin Kopp, Louise Renne, Dan Horanzy and Lee Dolson; Sups. Robert Gonzales, Gordon Lau and Ronald Pelosi left the meeting before the resolution came up for a vote), it is likely that the board would override a veto.

A spokesman for the Redevelopment Agency, Wes Willoughby, told the Guardian the Redevelopment Agency would probably discuss the resolution at its regular Tuesday evening board meeting. At presstime, we had no word of the outcome.

What will happen now is anyone's guess, but things are looking up for the artists in the city's last traditional studio-quarters building. Not a word of these proceedings appeared in the Chronicle, though the Examiner did tack two paragraphs on to the end of a story about the gas crunch. Watch these pages for the next exciting chapter in the battle to save the Goodman Building.

—Susan Ferrell

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"WE'RE NOT GOING TO RUN OUT OF OIL"

So reported Exxon's board chairman to his stockholders on May 19, 1977. Why do we have a gasoline shortage in May 1979? Let's ask the Exxon man some questions when he comes to town.

BY ART GOLDBERG

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"Look, we're not running out of oil. That's not the consideration. We're not going to run out in your lifetime or mine. I don't know when the transition period is as to when we will no longer have as much oil as we want, to use in any form that we want."

That was Clifton C. Garvin Jr., chairman of the board of Exxon, the world's largest oil company, talking to a stockholders' meeting in Houston on May 19, 1977, just two years ago.

Garvin went on to say that because petroleum is a "finite resource," the U.S. would "have to start taking some steps" away from petroleum dependency. But he suggested strongly that President Carter's claims about an energy shortage were greatly exaggerated. "What Carter is proposing really is that this nation face a transition period which I think is quite lengthy," the Exxon chairman said.

In other words, the oil is there. What was needed, Garvin told his stockholders, were more incentives from Congress which would "give more impetus to the search for oil and gas." He and other oil executives evidently do not believe that enormous profits are enough of an incentive.

As the Guardian pointed out last week, Exxon's profits during the first quarter this year were up 37% over the same period last year, despite the shortages consumers have been experiencing. The profits of other major oil companies have also risen dramatically, with Standard Oil of Ohio reporting a mammoth 303% increase.

Yet the oil companies continue to clamor for more "incentives" (i.e., higher prices and more tax credits) to develop their oil production and refining facilities. But in 1976 Congress decontrolled prices on industrial oil and on "middle distillates" or heating oils, and early this year it took price lids off jet fuel.

Now the oil companies have convinced President Carter to decontrol the price of domestic oil, so that it too can rise to the current OPEC level of close to \$16 a barrel. According to Tom Peake, manager of the economics department at Standard Oil of California, this latest oil decontrol measure will add only 1¢ to the price of a gallon of gasoline this year, and about 7¢ to 8¢ to the price of gas over a three-year phase-in of the decontrol program. Peake derided reports that the price of gas may go to \$1 a gallon by midsummer, but he said it would probably reach that level by the end of the year.

One person who thinks the entire oil situation is absurd is William Bennett, the current chairman of the state Board of Equalization and former president of the California Public Utilities Commission. As an attorney, Bennett won four separate U.S. Supreme Court rulings that lead to the break-up of the El Paso Natural Gas Co., so he is well acquainted with the energy field.

Bennett is incensed that the oil

companies are profiting at a time of national scarcity. "The industry says what is available as reserves, the industry creates and defines the accounting terms, and the federal government doesn't even know what the true situation is," Bennett told the Guardian.

He likened the current gasoline situation to the "crisis" that existed in natural gas supplies between 1976 and 1978, when the U.S. was

EXXON'S CHAIRMAN COMES TO TOWN

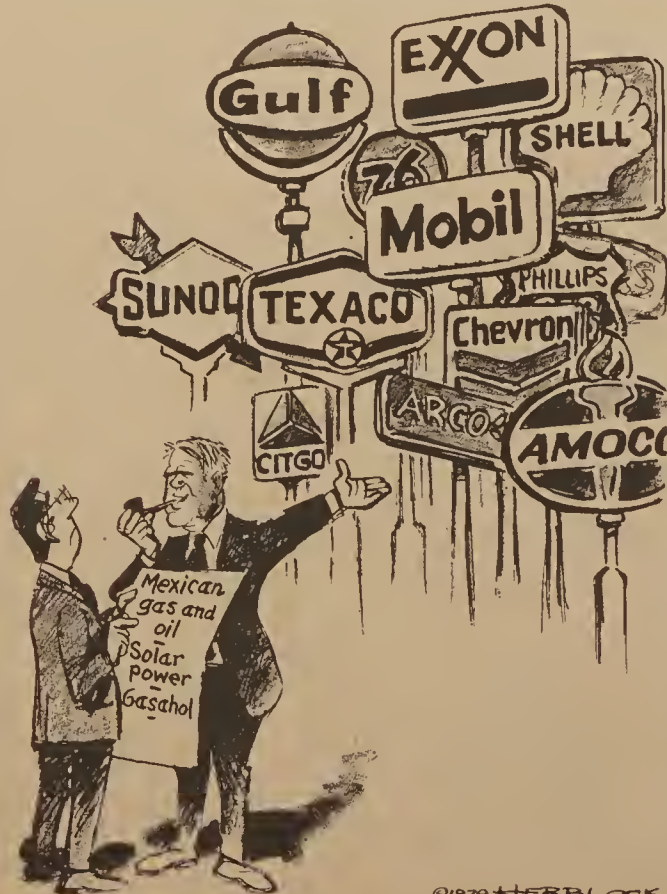
The annual meeting of stockholders of the Exxon Corporation, the world's largest oil company, is scheduled for Thursday, May 17, at the Masonic Auditorium in San Francisco, beginning at 9:30 a.m. Board chairman Clifton Garvin, Jr., is to meet the press afterwards.

Masonic Auditorium is at 1111 California St. on Nob Hill, and can be reached via the California Street cable car. Groups and individuals who wish to make their views on the gas crisis known to Exxon's executives and stockholders will undoubtedly find them at the annual meeting.

While Exxon's customers may

be suffering from soaring prices and long gas lines, the company's stockholders have never had it better. Standard & Poor's Corporation reported on April 24 that Exxon's "Revenues for 1979 are expected to increase about 5%-10% from the prior-year level, in part reflecting the higher price structure for petroleum, with supplies tightened. Profit margins should benefit from higher crude oil and natural gas prices, and foreign currency losses will probably diminish." And Kidder, Peabody stockbrokers, recommending on April 23 that its clients buy Exxon stock, stated, "Earnings for 1979 are estimated to increase 25% to \$7.75 [per share] with another increase in 1980."

"WE ALREADY HAVE ALTERNATE ENERGY SOURCES"



©1979 HERBLOCK

faced with declining reserves and chronic winter shortages. The Carter administration first recommended a switch to coal to replace what seemed to be rapidly diminishing natural gas supplies Bennett said. But in October 1978, after Congress passed legislation lifting federal price limits on newly discovered natural gas, there was suddenly a "gas bonanza," as *Newsweek* put it. "The gas industry is entering an entirely new era," George Lawrence, president of the American Gas Association, enthused to *Newsweek* as the decontrol legislation awaited Carter's signature.

Bennett predicted that the same situation would prevail in the oil industry. "It's never there until they get their price," he said.

Bennett said the oil and natural gas industries are intimately related in that when drilling for oil, natural gas is often found at the same time, and vice-versa, so the large oil companies are usually in the natural gas business too. He fully expects more gasoline to become available once the price goes high enough to satisfy the industry, and he called Carter's proposed excess profits tax to compensate for his decontrol proposal "a joke."

According to Bennett, the oil companies pay such a small percentage of taxes now that an excess profits tax wouldn't mean a thing. "When they drill a dry hole," he said, "they can write it off. But when they're successful they get tax breaks and all the other advantages like accelerated depreciation, foreign tax credits, and accelerated amortization."

Tom Peake of Standard of California, who objected to many of the statements on the gasoline situation in last week's *Guardian*, disputed much of what Bennett told us.

Peake said that while Standard of California's worldwide profits went up, the company's domestic rate of profit actually declined last

year. He explained that better market conditions overseas brought much higher pump prices there. At the same time, he contended that Standard only makes about 2¢ profit on every gallon of gasoline it sells, "but we sell a lot of gallons."

Are the oil companies perhaps diverting some of their oil to foreign markets? Peake denied such a suggestion. "We are not shorting the U.S. to make more money in foreign countries," he asserted. "We try to be fair." Peake also denied that Standard's refineries were running at less capacity than they were last year.

According to figures supplied by the American Petroleum Institute (API), an industry lobby, West Coast refineries were running at a higher percentage of capacity for the first quarter of 1979 than for a similar period in 1978.

However, Fred Allvine, a professor of business administration at Georgia Tech University in Atlanta, who has been monitoring the oil industry for several years, told the *Guardian* that according to statistics he has compiled from API figures, several major refineries began to sharply reduce their "runs" early in 1978. "This created a tight gasoline situation, particularly in unleaded fuel," all through 1978, Allvine said. "Then the Iranian situation hit, and the oil companies were caught short."

Allvine said the companies had actually begun reducing the amount of oil they imported long before the Iranian shutdown in late December. "Starting in the first quarter of 1978, oil imports were down by about 500,000 barrels a day," he said. "The companies did not want to go into the 'spot market' and pay a higher price for crude to meet the rising demand," he explained, "and the Department of Energy encouraged them not to do so."

The spot market is where oil not contracted for by major companies

THE OIL COMPANIES CAN DISH IT OUT, BUT CAN THEY TAKE IT?

The oil companies are under increasing public pressure these days, and they don't appear to like it. Standard Oil of California held a press conference in San Francisco on May 10 and another one in Los Angeles on May 14 to explain the company's position on the current gasoline shortage.

The company says that "panic buying" and an alarming increase in demand in California, coupled with the shutoff of Iranian oil supplies for 70 days this winter, created the current situation.

The trouble is that fewer and fewer people seem to believe them. When we called various member of Congress last week, we found several staff members upset over the quality of information they were getting on the oil situation, both from the Department of Energy and the companies.

On Sunday, May 13, Sen. Howard Baker (R-Tenn.), who is generally regarded as a conservative, warned on ABC's "Issues and Answers" that they might find themselves in a situation "worse than controls" if they continued to fly

in the face of public opinion toward greater and greater profits. Baker went on to say the oil companies might actually face "nationalization" one day. When we used that word in the *Guardian* last week, we thought the concept might be a bit futuristic for the American psyche. But apparently Howard Baker's constituents are pretty mad too, and they don't even have to wait in line.

Locally, also, the media are slowly beginning to turn on the petroleum giants. The Examiner and Chronicle started out with long, detailed explanations that relied heavily on oil company sources, but in recent days they have started to go beyond the easily available oil company spokesman. On Monday, the Chronicle's Larry Liebert quoted some former oil executives who bolstered some of the suggestions we laid out last week—such as the possibility that reports of refineries running at less than capacity and the shortage of oil, especially in California, might be something of a myth.

Also on Monday, we received a call from Tom Peaks of Standard Oil of California, who was somewhat peeved at last week's *Guardian* article. He said that Jeff Kaplan of Rep. Benjamin Rosenthal's

staff was mistaken when he said the U.S. was the only country in the world to allow private corporations to control the import of oil.

According to Peake, Germany, Holland, Belgium, Britain, Japan and Canada allow private companies to control oil imports. However, *Business Week* magazine reported in March that the Canadian government, after finding out that Exxon was delivering less oil than it had promised, had introduced legislation that could give full control over oil distribution and allocation inside Canada.

At the same time, the British Price Commission, *Business Week* reported, had launched an inquiry into price increase applications by British Petroleum and Esso, owing to concern that the companies were diverting oil intended for Great Britain into the increasingly lucrative "spot market."

So it goes. The oil companies are now seeking to recoup some measure of public confidence, perhaps to deflate any talk of the dread nationalization. But William Bennett, chairman of the state Board of Equalization, has said, "The burden of proof is now on the oil companies."

—Art Goldberg

is sold. Recently, prices on that market have gone sky high, sometimes reaching as much as \$28 a barrel. Prof. Allvine feels that had the U.S. companies gone into the spot market, gasoline prices would have gone up, but not as high as they are now, when the supply is tight.

"We're getting a tremendous run-up in price right now," Allvine said, "because the middlemen and the retailers can run on full margin, and there is always profiteering in a tight market." He believes the U.S. should build up its oil inventories, which have been depleted over the

past year, and then find a way to import less oil.

He said the current situation was the "dual responsibility" of the Department of Energy and the oil companies, but made it clear that he did not believe the situation was a manipulated one. "The DOE was afraid that if the oil companies went into the spot market," he said, "the spot market price would become the world price."

San Francisco attorney Henry Froneberger, who is currently suing Texaco on behalf of a group of station owners, notes that oil supplies were plentiful during 1976 and 1977—so plentiful in fact that the major oil companies had a great deal of surplus gasoline to sell to the "unbranded" or independent dealers. This kept prices down. In 1978, Froneberger theorizes, the oil companies decided to tighten up supplies by producing slightly less, expecting that the consuming public would scarcely notice the difference. This would allow them to slowly raise prices and would give them better profit margins.

"They probably didn't expect the increase in demand in California," Froneberger told the *Guardian*, "nor did they expect other countries to decrease the amount of crude oil they were exporting to the U.S."

One irony of all this is that President Carter has committed the U.S. to a program of reduced energy imports to improve the U.S. balance of payments and the strength of the dollar. Yet the country seems to be more dependent than ever on foreign oil.

A greater irony is that huge oil reserves exist on the West Coast. Besides the Alaskan supply, which the Wall Street Journal predicted in October 1976 would produce a "glut" here, there is also oil in the San Joaquin Valley. On Sunday, Nov. 27, 1977, the New York Times

ran a story datelined Bakersfield with the headline "Billions of Barrels of Oil, Waiting," followed by a subhead that read: "Enhanced recovery techniques could tap oil now out of reach—if the price is right."

In other words, the oil is there, if the oil companies get the "incentives" they need to employ the advanced techniques they are now developing. There is even much-needed light crude oil on the West Coast, in the Elk Hills Naval Petroleum Reserve, also in southern California.

According to Tom Peake at Standard Oil of California, the Stevens Zone at Elk Hills is a repository of "good, light crude oil," but there is no pipeline capacity to get it out of the San Joaquin Valley. It is light crude that the U.S. desperately needs to mix with the heavier Alaskan crude. The U.S. currently buys light crude from Indonesia and the Middle East, but no one seems to be in a hurry to build that pipeline, although heavy commercial oil is now being taken from Elk Hills.

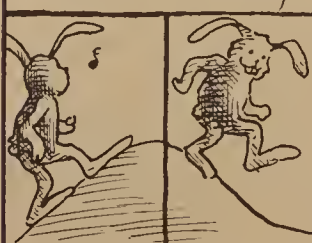
Similarly, not all the oil companies have built refineries that could process the Alaskan crude. ARCO built one in Washington state, Exxon built a high-sulfur processing refinery in Benecia, and Standard built two in California, but that is not enough to accommodate the heavy flow of oil from the north. Was it poor planning? Or was it a calculation that Alaskan oil was too expensive to refine unless the "incentives" were greater?

William Bennett believes that the only answer is to declare the oil companies public utilities and treat them as such. "There should be a national public oil system," he said, "and a uniform system of accounting for all oil companies."

Anticipating the petroleum industry's complaints that it would be fiscally hamstrung in such circumstances, Bennett noted that "PG&E and the phone company do all right, and they're regulated." ■

THE WHITE RABBIT

In '73 there was an oil shortage. In '78 there was no oil shortage.



In '79 there's an oil shortage,



but the Exxon chairman says it's not really an oil shortage.



Carter just wants us to get used to the idea gradually.



Next thing we know, wrinkles will become mandatory



so we'll get used to old age.



COULD THE CHRONICLE DAMAGE DAN WHITE'S REPUTATION?

BY PAUL KRASSNER

On February 15, the Los Angeles Times published a piece about the then upcoming Dan White trial by San Francisco freelancer Mike Weiss, which suggested that White's political constituency consisted largely of working-class folks "who are being slowly squeezed out by the advance of a movement whose vanguard is homosexual." Chronicle columnist Charles McCabe quoted from the article on April 2 in a discussion of what he called "the homosexual invasion" of San Francisco. McCabe went on to make some derogatory remarks about White's supposed dealings with blacks on his high school baseball team.

But on May 8, McCabe backed down from these remarks, telling his readers: "I have since concluded these statements cannot be confirmed and I retract them." According to Mike Weiss, White's lawyer Douglas Schmidt had told the Chronicle that McCabe's comments were "actionable." Even though White and his lawyer have admitted that White killed the mayor and a supervisor, the Chronicle was evidently worried that White might sue the paper for damaging his reputation. (Chronicle managing editor Bill German, asked to comment on this strange circumstance, sent word through an assistant that he "had nothing to add at this time to what was in the paper.")

In his election campaign, White distributed leaflets referring to the problem of "social deviants." As a supervisor, he was the only member of the board who voted against San Francisco's gay rights ordinance. But White's wife, Mary Ann, explained to Weiss in a hallway interview during the trial that "Dan is not against homosexuals—he is one of the most tolerant men. When he said 'social deviants' he didn't mean homosexuals, he meant people who deviate from the social norm, criminals, people who hit somebody over the head, people who jail won't help."

Among those taking notes in the courtroom is Mary Ann White. It is as if this is all really a Quaker funeral where mourners share anecdotes about the deceased and you find out stuff you never knew about someone you've been living with for years.

The day after her own tearful testimony, Mary Ann was back in the front row again, taking notes on the testimony of a psychiatrist who had previously interviewed her and taken notes.

But Berkeley psychiatrist Lee Coleman denounced the practice of psychiatric testimony in a May 11 press conference at the Hall of Justice, labeling it as "a disguised form of hearsay."

Although Dan White in his original confession said that he didn't know why he took his gun to City

Hall on November 27, psychiatrists have been presenting the jury with excuses ranging from "a security blanket" to self-defense against the Peoples Temple hit squad.

Psychiatric testimony has even attempted to contend that White reloaded his gun instinctively in George Moscone's office immediately after shooting him. But White had been quite precise: "I reloaded in my office. . . I couldn't out in the hall." That makes it a slightly less instinctive reaction, particularly since he didn't reload again after he shot Harvey Milk.

Jury selection in this trial was a disheartening experience for Jeanine Yeomans of KRON as juror after juror admitted not knowing what district they lived in, let alone the name of their supervisor. She asked rhetorically, "Why do we go to all this trouble to report the news?"

Although tape recording is not allowed in court, Yeomans was

hoping to take equipment into the room three floors above, where the trial is being shown on closed circuit TV for overflow spectators, but she was told that this would be against the law.

Nevertheless, on May 4, Judge Calcagno gave permission to vice squad officers to place a recording device on two young boys attending the trial of Dan White. In court that morning, a 63-year-old man had tried to pick them up.

According to the police report, he had in his possession two vials with "peach colored pills" plus 18 white pills. "The juveniles gave details of how the suspect had begun (sic) a conversation and by passing notes in the courtroom, offered them drugs."

Three narcotics officers monitored the courtroom conversations, and later arrested the dirty old man in the Hall of Justice cafeteria.

The incredible irony posed by the

presence of this social deviant at his trial didn't come to the attention of Dan White, who was busy sitting in complete catatonic control listening to psychiatrists tell how out of control he had been. One even testified: "If not for the aggravating fact of junk food, the homicides might not have taken place."

And so the question remains: Will McDonald's now change its official slogan to *You deserve to break today?*



The Dan White jury
as seen by courtroom
artist David
Newman.

THE SF REGISTRAR PASSES THE BUCK TO SACRAMENTO

The state FPPC launches a probe into DA Joe Freitas's free \$2,500 trip to Portugal

BY DAVID JOHNSTON

The suspense is over! Thomas Kearney, the San Francisco registrar of voters, has concluded his month-long struggle to decide whether to impose financial penalties on District Attorney Joe Freitas for being a year late in disclosing a free \$2,500 trip he took to Portugal in May 1977, as first disclosed in the Guardian April 12.

After consulting with the city attorney's office, Kearney has determined he has no authority to penalize Freitas. With a two-paragraph letter on May 9, the registrar dumped the case into the lap of the state Fair Political Practices Commission in Sacramento.

When contacted by the Guardian, Kearney sounded delighted to have discovered a legal reason not to fine Freitas and to pass the buck to the FPPC. He said the FPPC was the proper agency to review the case because the commission is Freitas's legal filing office and is therefore the only agency empowered to take action against him.

Michael Bennett, the FPPC's director, confirmed Kearney's no-authority-to-act position to the Guardian. But he added that the FPPC would enter the case and ask Freitas to explain his late disclosure. Bennett said the FPPC might decide within three weeks what to do. Asked what action the FPPC was likely to take, Bennett said, "I am not in a position to tell you much. I won't speculate."

Under the Political Reform Act of 1974, Freitas should have re-

ported the trip in his annual economic interest statement for 1977, the year he took the trip. (In the statement Freitas is required to report sources of income, investments, real-estate holdings and gifts.) The deadline for filing the 1977 statement was April 1, 1978, but Freitas did not report the trip until this year when he amended his statement first with the FPPC (on March 5) and later with the registrar (on April 6).

Freitas's office initially maintained to the Guardian and to

Kearney that Freitas was not obliged to file the report in San Francisco. Kearney, relying on this advice, said he would take no action in the case. But later, when Freitas's office acknowledged a "screwup" and filed the amendment with the registrar, Kearney reversed field and said he would ask the attorney general to advise him on what action he ought to take.

But Kearney's obliquely worded April 11 letter to the AG didn't mention Freitas by name. Instead, it referred only to an "elected official" who had filed a late report. Thus, the attorney general may have assumed Kearney was seeking advice on a matter under his jurisdiction and thus didn't address the question of whether Kearney had the authority under

the Political Reform Act to act on the matter.

On April 24, Assistant Attorney General Edward P. O'Brien of the AG's San Francisco office wrote to Kearney informing him that the "elected official" could be fined for the late filing, but he left imposition of a penalty up to Kearney. Wrote O'Brien: "An elected official who fails, for over a year, to report such a gift is guilty of lateness if that term is to have any meaning at all. We therefore conclude the official is subject to the penalties" of the Political Reform Act. The maximum penalty that could be levied is \$10 a day for every day the report is late, up to the amount misreported—in Freitas's case, \$2,500, the amount that the government of Portugal estimated the trip to be worth.

GRANDFATHERING OUT SP, CROCKER, ITEL AND THE NEW HIGHRISES

BY DAVID JOHNSTON

After six weeks of signature gathering, San Franciscans for Reasonable Growth (SFRG) is scheduled to turn over petitions with more than 16,000 signatures to the registrar of voters on May 17 to qualify the anti-highrise initiative for the Nov. 6 ballot. A total of 10,562 signatures are legally required to qualify the measure (5% of the 215,559 voters in the November 1975 mayoral election).

If the measure qualifies, as expected, San Francisco voters will get their first opportunity since the second Alvin Duskin anti-highrise initiative of 1972 to vote directly on the issue of curtailing future downtown growth. The Central provision of the measure would limit the

height of new downtown buildings to a maximum of 260 feet, or about 20 stories (for details, see Guardian 3/1/79).

SFRG is a coalition of community and environmental planning groups that's been working since January to put the anti-highrise measure on the ballot. SFRG is more broadly based and better organized than the Duskin campaign, according to Sue Hestor, a community activist who has been heavily involved in both campaigns. "Duskin relied on a few stars," she told the Guardian. "We've worked in the districts to build up a solid organization."

One key part of the initiative takes effect as soon as the measure qualifies for the ballot. This part is designed to prevent developers whose projects exceed the initia-

tive's height and bulk limits from pushing their plans through the city's approval process in advance of the election.

"It's to prevent someone from trying to get around the initiative by accelerating their planning," explained Jerry Cauthen, president of San Francisco Tomorrow, a key group backing the measure.

This anti-grandfathering provision stops short of halting all high-rise construction. It would allow the city to approve projects that conform to the initiative and would allow developers who hold valid building permits, as of the date the measure qualifies, to go ahead with their projects, even if their highrise plans exceed the height and bulk limits of the initiative.

The only developers affected are those who haven't yet obtained building permits by the date the measure qualifies and whose projects don't conform to the initiative. These developers would be forced either to scale down their

continued next page

plans or to wait until the issue is decided at the polls this November. Several currently proposed projects are likely to fall into this category:

- The Southern Pacific building, Mission Street between Beale and Main. Proposed height: 430 feet, 34 stories. The current height limit of 500 feet would be reduced to 260 feet if the initiative is adopted.

- The ITEL headquarters building, 101 California at Front. Proposed height: 600 feet, 48 stories. The current height limit of 700 feet would be reduced to 260 feet under the initiative.

- The Crocker Bank headquarters building, Montgomery at Market. Proposed height: 500 feet, 38 stories. The current height limit of 700 feet in most of the project area would be reduced to 260 feet under the initiative.

- The One Sansome building, Sansome at Market. Proposed height: between 400 and 500 feet, 30 to 38 stories. The current height limit of 700 feet would be reduced to 260 feet under the initiative.

Cauthen said he had not heard of any legal challenges to anti-grandfathering provision but wouldn't be surprised if this part of the initiative prompts a legal attack. "We're ready if it comes," he told the Guardian. The initiative, he said, has been drafted in such a way that if the provision is successfully challenged, the remainder of the initiative would remain valid.

Following qualification of the measure, Cauthen said SFRG would continue to strengthen its district organization, find additional sponsors for the measure, send speakers out on the hustings and "challenge the Chamber of Commerce and SPUR [San Francisco Planning and Urban Research Association] whenever and wherever we can."

Note: SFRG plans to officially announce the results of the petition drive on Thursday, May 17, at noon on the steps of City Hall, on the Polk Street side. SFRG is now headquartered in the Goodman Building, 1117 Geary, SF, 566-7050.

RUDOLPH PAPALE, JOE ALIOTO'S EX-BROTHER-IN-LAW, DEMANDS A RETRACTION FROM THE GUARDIAN ON THE ALIOTO STORY

THE GUARDIAN REPLIES

Rudolph Papale, a former brother-in-law to Joseph Alioto, has formally demanded that the Guardian retract two points in an April 9 Guardian story, "The 5 major conflicts in Joe Alioto's courtroom testimony on the Mafia."

Papale's letter, published in its entirety below, is the first public response from the Joe Alioto clan on the new Mafia and perjury charges leveled in the San Diego Union on April 12 and published and elaborated upon in the Guardian of April 19.

Joseph Alioto, who left on vacation for Rome two days before publication of the new charges in the San Diego Union, has himself made no public comment on the new charges, although his son John has issued denials on Joseph Alioto's behalf. Alioto has returned to San Francisco, but neither he nor any other Alioto family spokesperson has responded to repeated Guardian phone calls made almost daily since April 19 to the Alioto & Alioto family law firm in San Francisco. His secretary, Jeanne Smith, told the Guardian at presstime, May 15, that she had given Joseph Alioto the Guardian messages on May 10 or 11 and that he was now "out of state." She said she would seek to have Joseph Alioto or family spokespersons return the Guardian phone calls. They hadn't by presstime.

Rudolph Papale's retraction demand came from his son, Lawrence Papale, an attorney. Rudolph Papale is married to the sister of Angelina Alioto, Joe Alioto's former wife.

Asked if the demand for retrac-

tion had been initiated or cleared by Joseph Alioto, Lawrence Papale told the Guardian that he couldn't "go into that" at this time. Asked what Joseph Alioto planned to do (demand retractions himself, run for mayor, not run for mayor, what), Lawrence Papale said he didn't know what Joseph Alioto's plans were and couldn't speak for Joseph Alioto.

The Papale retraction demand was written on the letterhead of the Alioto & Alioto law firm, 111 Sutter St., but Lawrence Papale said he isn't a member of the firm and only leases space in the firm's law office.

Under California law, a formal retraction must be demanded of a publication before a libel suit can be filed.

THE PAPALE LETTER

Dear Mr. Brugmann:

On April 18, 1979, you published an article in the Bay Guardian entitled "The 5 Major Conflicts in Joe Alioto's Courtroom Testimony on the Mafia." In that article, you, along with your co-author, David Johnston, made the following statements:

1. "Alioto testified that he knew nothing about a trip to Mexico taken by Frank Bompensiero and Rudy Papale, Alioto's brother-in-law, in the late 1960s. But Bompensiero said he accompanied Papale on the trip as a favor to Alioto and Angelo Marino."

2. "A July 23, 1970 report elaborates: 'Angelo Marino has been in contact with the informant [Bompensiero] and wants the informant to disclaim any acquaintanceship with Alioto's brother-in-law, Rudy Papale. (The informant has sent word back to Alioto that he cannot do this since he travelled to Mexico

with Papale and this travel could probably be verified by federal authorities.'"

3. "At the trials, Alioto testified that he knew nothing about a trip to Mexico taken in the late 1960s by Frank Bompensiero and Rudy Papale, Alioto's brother-in-law. Bompensiero joined Papale on the trip to use his influence with Mexican authorities to help Papale's East Bay firm, the Regal Packing Company, obtain a permit from the Mexican government to import lard into Mexico."

4. "7/10/68

ANGELO MARINO is now in contact with the informant and has arranged for the informant to accompany RUDOLPH PAPALE (owner of the Regal Packing Company) to Mexico City. Informant explained that RUDY PAPALE is a brother-in-law of JOE ALIOTO's. RUDY PAPALE owns a wholesale meat company of some kind in Tijuana, Mexico. PAPALE is in the meat packing business in the San Jose area and wants to export lard from the United States into Baja California, but needs an okay from the Mexican Government to do this. ANGELO MARINO has made arrangements for the informant to fly to Mexico City with RUDY PAPALE to contact SAMUEL YBARRA MONTREVIL. YBARRA MONTREVIL is General Secretary of an important chain of hotels in Mexico called the PRESIDENTE HOTELS AND MOTELS. Through YBARRA they can contact the Secretary to the President of Mexico and in this way might possibly get an okay for RUDY PAPALE to export lard into Mexico from the U.S.. Informant explained that lard has very little value in the U.S., but it is very valu-

able in Mexico and is used by people there for cooking, etc. and that if they could ship large amounts of lard into Mexico they could make considerable profit. Informant has agreed to go to Mexico City with RUDY PAPALE as a favor to ANGELO MARINO and JOE ALIOTO."

You also published in the article a picture of Mr. Rudolph Papale in a box containing other pictures of alleged killers and alleged Mafia members with the caption: "Rudy Papale, Alioto's brother-in-law, went to Mexico with Mafioso Frank Bompensiero in the late 1960s."

These statements, the caption

"Contrary to your assertions, Mr. Papale did not accompany Mr. Bompensiero to Mexico City"

and the picture of Mr. Papale published in the company of alleged killers and alleged Mafia members, are false and libelous.

Contrary to your assertions, Mr. Papale did not accompany Mr. Bompensiero to Mexico City, nor indeed is Mr. Papale a member of the Mafia.

These false and defamatory statements were published by you negligently and with actual malice. They have resulted in damage to Mr. Papale and to his reputation in the community. As a result, and without waiving his rights in law and equity, Mr. Papale requests that you publish a retraction of equal prominence to your defamatory article.

Sincerely,
Lawrence G. Papale

The Guardian replies: Our material for our new Alioto coverage was based on the contradictions in two public and privileged court documents that we have scrutinized in detail—(a) then Mayor Joseph Alioto's testimony in four trials and his two depositions in

POLITICAL ALERTS AND EVENTS

BY SUSAN FERRELL

LECTURES, FORUMS AND WORKSHOPS

The true cost of nuclear power in dollars and jobs and how the industry makes nuclear power a bargain for large investors are the topics of two community forums sponsored by People Against Nuclear Power. Thurs/17 7:30 pm, San Bruno Public Library, Angus and El Camino Real, San Bruno and Fri/18, 7:30 pm, First Congregational Church, Post and Mason, SF, 781-5342.

Shared housing for old people will be discussed at the Second Shared Housing Workshop, where participants will hear others talk about their experiences with shared living arrangements and explore the possibilities of joining such a project themselves. Sponsored by ABLE (Action for Better Living for Elders). No previous registration required. Sat/19, 9 am-1 pm, First Uni-

tarian Church of San Francisco, Franklin and Geary, SF, free, 564-4468.

"Recent Developments in Tenant-Landlord Law" is a timely lecture by Professor Myron Moskowitz of the School of Law, Golden Gate University, and coauthor of *California Tenants Handbook: Tenants Rights*. Sponsored by the San Francisco Association of Legal Assistants. Tues/22, noon-1 pm, 630 Sansome, Rm. 1009, SF, \$2.75 includes lunch, 556-5264 or 864-7420.

The Weber decision could affect affirmative action programs for women and minorities throughout the U.S. Learn more about the Weber decision and its implications at a benefit program sponsored by the Northern California Coalition to Overturn the Weber Case. The program includes speakers, discussion and a showing of the film *With Babies and Banners*. Wed/23, 7:30 pm, La Pena, 3105 Shattuck, Berk., \$2.50 donation, childcare, 849-2568.

ARTS AND ENTERTAINMENT

Free Dessie Woods benefit disco dance for women. Dessie Woods is a black woman from Georgia who was sentenced to 22 years in prison for killing a white man. Supporters say Woods was defending herself and a

friend against an armed rape attack and killed the man with his own gun in self-defense. The struggle to free Dessie Woods has gained international proportions, but more money is needed for legal fees if she is to be freed. Fri/18, 9 pm, Ashkenaz, 1317 San Pablo Ave., Berk., \$2, childcare, 525-5054.

The Gay Freedom Day Committee will hold a benefit showing of Curt McDowell's film *Thundercrack* and Russ Meyer's *Beyond the Valley of the Dolls*, with guest appearances by McDowell and *Thundercrack* star Marion Eaton. Fri/18, 7:30 pm, Warfield Theatre, 982 Market, SF, \$4, 776-6110.

"Palestine: The Culture of Resistance" is an evening of song, dance, poetry, Palestinian children's art and refreshments to celebrate an international day of solidarity with Palestine. A benefit for the Red Crescent Society, a Palestine medical relief organization. Sponsored by the Committee on Palestine and the Middle East. Sat/19, 7:30 pm, 362 Capp St. SF, \$2 donation, childcare.

A reggae dance, with music by Session, is a benefit for Amnesty International. Sat/19, 8 pm-1 am, Pacific School of Religion, 1798 Scenic Ave, Berk., \$3 donation, 524-5596.

The Fourth Marijuana Right to Harvest Festival will feature live music by

S.V.T., Marmaduke and Pearl Harbor and the Explosions and speakers including the Rev. Cecil Williams, Sup. Carol Ruth Silver, NORML director Gordon Brownell and more. The three purposes of the festival: 1) to enforce Prop. W, passed last November, which calls on San Francisco city officials not to enforce marijuana laws; 2) to build a unified statewide marijuana initiative for the 1980 elections; and 3) to abolish San Francisco's Vice and Narcotics Squad. Sun/20, noon-5 pm, Civic Center Plaza, SF, free.

Herbicides, pesticides and aging are the topics of three video productions by Circuit Rider Productions. "A Different Kind of Rain," about spraying herbicide along the coast; "Looking In, Looking Out," about aging; and "The High Cost of Food," about the effects of pesticides on farmworkers. Sun/20, 8 pm, Video Free America, 442 Shotwell, SF, \$2, 648-9040.

"Nighthawks," a British film about gay life, receives its U.S. theatrical premiere as a benefit for the Gay Freedom Day Parade. Thurs/24, 6, 8 and 10 pm, Cento Cedar, SF, \$5, 776-8300.

MEETINGS AND HEARINGS

San Franciscans for Public Power are working to get the city to do a feasibility study on municipalizing PG&E

(see story, page 5). The group meets every Thursday at 7:30 pm, City Hall, Rm. 254, Civic Center, SF. All interested people are invited to attend. For information, phone 648-3742.

San Francisco Women for Peace will hold a vigil to ask the UC Regents to support conversion of the Lawrence Livermore and Los Alamos labs, which UC runs, from nuclear weapons design to peaceful purposes, at the regent's meetings on Thurs/17 and Fri/18, UC Extension, 55 Laguna, SF, call 642-7783 or 626-6976 for times.

Solidarity Rally for Vietnam includes Phyllis Bennis of the National Lawyers Guild with a slide show on her recent trip to Vietnam, El Pueblo Unido Chilean singers and a surprise speaker from Vietnam. Sponsored by the U.S.-Vietnam Friendship Association and San Francisco Women for Peace. Fri/19, 7:30 pm, Glide Church, 330 Ellis, SF.

The Plan for Golden Gate Park is exciting a lot of controversy and criticism. Copies of the plan are available at The Plan Office, San Francisco Recreation and Park Dept., McLaren Lodge, Golden Gate Park, SF, 94117. Drop by or send 40¢ in stamps, so you can get a copy before the public hearing on Thurs/24, 6 pm, Hall of Flowers (9th Ave. and Lincoln, Golden Gate Park. Call 558-3182 for more information.

the *Look Magazine* libel case and (b) the FBI's informant file on Frank "The Bomp" Bompensiero.

Bompensiero, the San Diego Mafia chief for many years, was also a paid FBI confidential informant for ten years before his murder in February 1977.

Bompensiero's informant reports were extracted from his informant files in FBI headquarters in Washington, D.C., by John Armstrong, who was Bompensiero's FBI contact agent in San Diego and is now an investigator for the San Diego District Attorney's office. Armstrong prepared the 31-page report for the Santa Clara District Attorney's office for use in the murder prosecution of Angelo Marino, owner of the California Cheese Company in San Jose, and four other men. The Arm-

"On Sunday Dec. 5, 1965, Papale arrived in Mexico City and checked into the Presidente Hotel."

strong summary has also been introduced as evidence into two other organized crime cases, one in Los Angeles municipal court, the other in San Francisco federal court.

We cited as one discrepancy, "Conflict 5: Alioto and the Mexican trip." The Guardian pointed out that Bompensiero's statements to the FBI were at variance with Alioto's testimony throughout the trials that Alioto did not learn about a trip to Mexico taken by Rudolph Papale and Frank Bompensiero until shortly before the original *Look* story was published in September 1969. Bompensiero maintained Alioto had known about the trip earlier and told the FBI that he went on the trip "as a favor to Angelo Marino and Joe Alioto." Marino is a close family friend of Joseph Alioto and former law client of Joe Alioto's law firm.

Papale objects to this portion of the story and specifically states, "Contrary to your assertions Mr. Papale did not accompany Mr. Bompensiero to Mexico City, nor indeed is Mr. Papale a member of the Mafia."

Let's take Papale's second objection first. We didn't say that Rudolph Papale was a member of the Mafia. We have no evidence of it and nobody has told us that Papale is a Mafia member.

Next point. Did Rudolph Papale accompany Bompensiero on the Mexico City trip?

Rudolph Papale does not dispute that he went to Mexico nor does he dispute that he met with Bompensiero while he was in Mexico and paid Bompensiero's expenses. Papale contends he did not "accompany" Bompensiero, presumably in the sense that he did not fly to Mexico City with Bompensiero or return to the U.S. with Bompensiero. The word "accompany" wasn't ours, but was used in the Armstrong summary of the FBI informant file, presumably to indicate that Papale and Bompensiero were together and seeking to do business together on the lard deal in Mexico City. Armstrong's report put it this way, "Angelo Marino is now in contact with the informant (Bompensiero) and has arranged for the informant to accompany Rudolph Papale to Mexico City."

What was the actual extent of the dealings between Papale and Bompensiero on the Mexico trip?

Prior to publishing the story, the Guardian reviewed portions of a deposition given by Rudolph Papale on Nov. 15, 1969, in advance of the first libel trial. The Guardian also reviewed portions of Papale's testimony given during the first libel trial in May 1970.

continued next page

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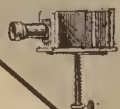
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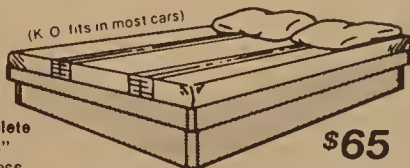
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continued from previous page

Here's a summary of the major details of Papale's sworn testimony concerning his Mexico trip:

1. Since the early 1960s, Regal Packing Company had experienced difficulty in obtaining permits to export lard to Mexico. Sometime in 1965, Rudolph Papale, who was then president of Regal Packing Company, mentioned this problem to Angelo Marino. Marino told Papale he "had this very good friend who he thought maybe could help me with it," Papale testified in the deposition.

2. Marino then arranged for Frank Bompensiero to telephone Papale. At the trial Papale testified, "Well, Mr. Marino Angelo Marino had him call me and Angelo Marino called me and told me that Frank was going to call me, and he called." Papale later testified he had "several calls back and forth pertaining to this lard situation" with Bompensiero.

3. On Nov. 5, 1965, Papale flew to San Diego and held a lunch meeting with Bompensiero at the Continental Restaurant in La Mesa, (a San Diego suburb). The two met alone and discussed the lard permit. Papale returned to the Bay Area the same day. Bompensiero later told Papale he had arranged a meeting in Mexico City. According to Papale's testimony, "Mr. Bompensiero said he had the meeting set up, and I would have to be down there if I wanted to talk to the people he knew that would be instrumental in helping us to acquire again the lard permit."

4. On Sunday Dec. 5, 1965, Papale arrived in Mexico City and checked into the Presidente Hotel. At the trial Papale described what happened next: "And on December 6, the morning of December 6, I believe—yes, on the morning, Mr. Bompensiero called my room and said he was in the lobby of the hotel, would I come down and join him for breakfast."

5. Following their breakfast, Papale testified, "We went to call on a Mr. Samuel Ybarra, who seemed to be a very old and dear friend of Mr. Bompensiero, because when they greeted each other very cordially, grabbed each

other's shoulders and talked about their wives and families . . . Ybarra was the general secretary of the Presidente motel and hotel chain in Mexico.

6. At the meeting with Ybarra, the lard permit was discussed and afterwards the three men went to lunch. Later, Ybarra told Bompensiero and Papale to come back the next day for more discussions. That evening the three men went to dinner and to various clubs in Mexico City, according to Papale's deposition.

7. On Tuesday, Dec. 7, Papale and Bompensiero held more meetings with Ybarra and others. Papale said in his deposition that after these meetings, "I knew that the whole deal was not going to work as I anticipated." The reason the deal fell through was apparently because Papale would not agree to advance funds to the Mexicans to help obtain the permit. In his deposition, Papale testified, "And so I told these gentlemen there, I said: 'I am sorry. There will be no advances of any kind until the lard permit is delivered to Mr. Gallego at the Empacadora de Tijuana in Tijuana . . .'" Fausto Gallego was an official of the Empacadora de Tijuana, a Tijuana packing company in which Regal Packing had an equity interest, according to Papale's trial testimony.

8. Papale in the deposition and at the trial testified he was uncertain of the exact date he left Mexico to return to San Francisco, but recalled that Bompensiero left one day prior to his own departure on Dec. 8 or 9, 1965.

9. Papale and Bompensiero later exchanged several additional phone calls about the lard permit and met again on one occasion in January or February of 1966, when Bompensiero was in San Leandro with Angelo Marino.

10. In both the trial and deposition, Papale testified he knew nothing about Bompensiero's criminal background and had made no arrangements to pay Bompensiero in return for his assistance in the lard deal although Regal Packing did pay for Bompensiero's hotel bills and meals in Mexico. There is no indication from the trial transcript or Papale's deposition that

Papale and Bompensiero had any other business or social dealings either before or after the unsuccessful lard deal.

After the San Diego Union's Alioto story and repeatedly before the Guardian story on April 19, we called the Alioto family law firm to seek comment on the charges and to get the Alioto side of the story. We asked for Joseph Alioto (and how to reach him), then for son John, then for anybody at the firm or elsewhere who could comment on the Union story and upcoming Guardian story. Nobody from the Alioto family responded, then or later, until we got the Papale letter on the Alioto & Alioto letterhead dated May 7, which arrived by certified mail on May 9 in two separate packages in two separate deliveries.

Immediately upon receipt of the letter, we called Lawrence Papale at the Alioto firm. We told Papale we'd be happy to publish his letter in full as his response and we'd be happy to add anything that he would tell us in a verbal interview or in writing (deadline: 10 a.m. Tuesday, May 15). Lawrence Papale told us the Guardian hadn't contacted him or his father before publication of the story and therefore they weren't obliged to talk to us after publication. We asked for a personal or telephone interview with Rudolph Papale. Lawrence Papale denied the request in a telephone conversation on Monday, May 14.

We asked Lawrence Papale why he and his father objected to the word "accompany" when Papale was on the record in trial and deposition testimony with many details about how Papale and Bompensiero worked together on the lard deal in Mexico. Lawrence Papale replied that the word "accompany" implied the two flew back and forth together to Mexico City and were therefore "buddy buddy." We asked Lawrence Papale to go through the trial and deposition transcripts on Papale's testimony about the trip and the lard deal. Lawrence Papale declined to do so, but did acknowledge that his father's firm, Regal Packing, has paid Bompensiero's air expenses back and forth to Mexico City.

FLASH! CITY HALL FINDS \$330,000 FOR THE WRONG ELECTRICAL FEASIBILITY STUDY

BY MICHAEL E. MILLER

What is City Hall doing in its move to authorize a feasibility study to generate more electricity at the city's Hetch Hetchy hydroelectric plant when it refuses to buck PG&E and put up a single red cent for a feasibility study to buy out PG&E? What is City Hall doing in the middle of our worst energy crunch moving on a feasibility study that would benefit PG&E and provide more cheap public power to the irrigation districts of Turlock and Modesto, but not provide cheap public power to businesses and residents in San Francisco?

Next Monday, May 21, the Board of Supervisors will vote on the city's budget for 1979-80. Included is an item authorizing the city's Public Utilities Commission to spend \$330,000 to study the desirability of expanding the Hetch Hetchy facilities on the Tuolumne River in Yosemite National Park to generate more electricity.

The city's official rationale for studying the new project is that it has the "potential for generating piles of money," as Dick Sklar, the

PUC's general manager, put it. Sklar estimated it could put an extra \$10 to \$15 million a year into City Hall's coffers. Meanwhile, San Francisco's ratepayers will get no direct benefit, will have to continue to pay PG&E's ever-spiraling electric rates and will have to throw good money after bad into the Hetch Hetchy Valley.

How did this item get into the budget? Surprise! It's there with the blessing of Sup. Carol Ruth Silver, chairman of the supervisors' Finance Committee and author of the resolution calling for a feasibility study on buying out PG&E. (The resolution has been through hearings by the supervisors' Governmental Services Committee and is awaiting a vote by the board.)

Why did Silver allow it into the city budget without even telling her public-power backers and without any debate before the Finance Committee? Alvin Greenberg in Silver's office acknowledged that it was part of a "backroom deal." In exchange for giving the PUC its feasibility study, Silver got a commitment from the PUC that it would not spend any more money, without the supervisors' approval, on a separate project to build further dams and powerhouses on

the Tuolumne downstream from Hetch Hetchy.

But the entire stretch of the Tuolumne in question is currently under federal study for inclusion in the nation's wild and scenic river system. If Congress votes to include that part of the Tuolumne in the system—and there's a good chance it will—San Francisco would be prohibited from building any more projects there anyway. And it's highly unlikely the PUC would try to proceed until Congress decides.

The benefits Sklar is talking about are peanuts when compared to the benefits that would accrue directly to every citizen of San Francisco if our city officials had the courage to go up against PG&E and do the feasibility study we ought to be doing—on whether to municipalize PG&E.

Now the political point is clearer than ever: if the supervisors can find \$330,000 for a feasibility study that provides no direct benefits for the people of San Francisco, they can surely find an equal amount to study the enormous benefits of distributing our own cheap Hetch Hetchy public power to our own residents. Any supervisor who votes to approve the PUC's study and doesn't follow through with a vote to approve Sup. Silver's feasibility study to buy out PG&E will be known henceforth and forevermore as a PG&E stalwart and should be voted out of City Hall at the earliest opportunity.

WASHINGTON D.C.—

On the morning after the hugely successful anti-nuclear demonstration at the Capitol on May 6, a half-dozen of its organizers were suddenly invited to the White House to meet with the president. They arrived to find Carter flanked by his top staff, including Jody Powell, Hamilton Jordan, Stuart Eizenstat, Anne Wexler and others in the inner circle of strategists.

Carter complimented the organizers on a peaceful and effective rally, then repeatedly stressed his relative impotence to take any decisive action against nuclear power. The Nuclear Regulatory Commission, he emphasized, is an independent body; and the Congress, he claimed, has remained an obstacle to such progressive initiatives as he has put forward.

The president asked the organizers to sit down with his staff and identify common friends and foes in the nuclear arena and thus, he implied, to arrive at a common perspective—that they were all on essentially the same side.

Be reasonable, Carter pleaded. Remember, he implored, that the administration has been attempting a "shift forward" in terms of alternative sources of energy. He ticked off the positive achievements: dedication to safe disposal of radioactive wastes, opposition to Clinch River, SALT negotiations, legislation aimed at the reduction of nuclear proliferation. He spoke of "harmony" and of the practical ways the demonstrators could help him in Congress.

SPECTRE OF MCCARTHY

But it was, Carter said, "simply not possible" to shut down all the nuclear plants. The city of Chicago, for example, had come to depend on nuclear power. Then Carter looked around the room for a Californian, and fixing his gaze on one organizer so hoarse from the previous day's proceedings that he could barely speak, began to inveigh against Jerry Brown and profligacy in the uses of energy in the governor's dominions.

Finally, as Carter proceeded with such self-exculpating ruminations, Sam Lovejoy, the militant antinuclear activist from Massachusetts, proffered a suggestion. If indeed the president's hands were tied, as he seemed to be suggesting, why could he not at least instruct Attorney General Griffin Bell to intervene in the proceedings of the Nuclear Regulatory Commission in an effort to block the operations of the Diablo Canyon reactor—which sits athwart an earthquake fault in California. Carter took busy notes.

THE NUCLEAR SCENARIO FOR PRESIDENTIAL DISASTER

If Jerry Brown gets too far with his anti-nuclear presidential campaign, will Teddy Kennedy step in to stop him? If talk of an anti-nuclear third party materializes, will the next president be a Republican?

Lovejoy then embarked obliquely on a theme which he took up directly with Stuart Eizenstat after Carter left the room. He pointed out that the political atmosphere following the demonstration, which had seen 100,000 people massed in Washington at only three weeks' notice, was starkly reminiscent of a political turning point 11 years ago. In the winter of 1968 Gene McCarthy seized the initiative provided by the antiwar protests in that year, and by March had toppled Lyndon Johnson in New Hampshire and driven him from the White House. Some months later Bobby Kennedy had begun his own drive for the nomination. A similar situation, said Lovejoy, exists today.

Eizenstat listened, presumably well aware of Lovejoy's point. Just as McCarthy made the antiwar movement his base in New Hampshire, so today could Jerry Brown use the antinuclear protest as a base in New England; and the result of Brown's victory, would be followed, in all likelihood, by the decisive entry of Teddy Kennedy.

To anyone standing in the crowd Sunday afternoon it was obvious that the main enemy, in the minds of most of those present, was only a mile down the road. Ralph Nader drew the biggest roar of the day when he recited Carter's campaign promises on nuclear power in 1976 and then asked, "Has the President deceived us?" "Yes!" the crowd belted back.

The demonstration itself has been incorrectly described as simply a spontaneous outpouring against nuclear power, prompted by the accident at Harrisburg. But as Nader's speech made clear—and as speech after speech by Barry Commoner, William Winpisinger, Tom Hayden, Bella Abzug and others underlined—the political underpinnings were far broader.

Nader and the others have been at the forefront of a campaign not merely against nuclear power but against the Carter administration's overall energy strategy. The president's commitment to nuclear power goes hand in hand with his

surrender to the oil and gas companies, which have successfully accomplished the decontrol of fuel prices.

Already deregulation, both achieved and impending, is producing higher prices, dislocation in supply, and angry motorists at the pumps. Jerry Brown need not base his attack on a narrowly defined antinuclear movement. He can speak to a far wider segment of the population, belaboring the oil companies and the administration for rising bills and shortages that can only get worse as the months go by.

If all goes according to Carter's familiar rhythms of sanctimony in rhetoric and laxity in performance, everything will come to a head in New England next winter. The gasoline shortage on the West Coast this month follows the pattern already established in the supply of natural gas. Faced with the prospect of deregulation and higher prices, oil producers and refiners are being encouraged to speculate by manipulating the various markets in which they predict most improvement.

As everyone readily agrees, there is no shortage of crude oil. Supplies which might otherwise be destined for the gasoline pumps are instead, in the view of many industry analysts, being sequestered for next winter's home heating tanks, when price-gouging can be decently disguised as thoughtful provision against the cold. And, of course, shortening of the gasoline market helps advance one of Carter's most sacred programs: conservation through bankruptcy—dollar-a-gallon gas for the motorist.

The acrimony could reach new heights in primary politicking and rhetoric during the coming winter in New England, an area dotted with nuclear plants and heavily dependent on expensive home-heating oil. Carter may be less inclined to mutter "baloney" to charges of a sellout to the oil companies when the denizens of his town meetings hold up their home heating bills and demand of him answers to questions such as

whether their children will become mutants because of radiation poisoning from their local reactor.

BROWN'S GOLDEN GOOSE

This is just the sort of political situation that Jerry Brown, assuming that the flakier side of his political nature does not destroy him, can take advantage of. It is hard to imagine that Brown will ignore the seemingly providential opportunity so thoughtfully offered him by Carter and James Schlesinger.

The contrasting senses of political pacing of Brown and Teddy Kennedy were nicely illustrated at the demonstration. Brown flew in from California, after it had become clear that a large gathering was in the offing. Kennedy, citing the illness of his mother, said he could not attend and sent instead a pallid telegram of encouragement.

Just so, in next year's politics. Amid the various predictions of Kennedy's friends and aides, it has been generally reckoned as unlikely that the senator would ever allow Brown, victorious over Carter to walk away with the nomination. If Brown were actually able to capture the presidency, then Kennedy's own chances of finally inhabiting the White House would be severely diminished. If Brown lost, and the Republicans swept all before them—including capture of the Senate for the first time in more than a generation—Kennedy would be seen as the nemesis of the Democratic Party. So the May 6 demonstration—and Carter's Monday-morning attempt to corral the organizers—highlights the politics of energy in the coming year. But the demonstration also rendered more accessible a very different political avenue.

Many of the speakers Sunday—Nader, Winpisinger, Commoner—have stated at various times in recent months their despair at the two-party system, and the relative futility of hoping that anything good will ever come out of the Democratic Party. They have all toyed with the idea of a third party.

At a May 5 teach-in against nu-

clear power in New York, sponsored by the Village Voice, Commoner brought the house down when he said that the two major parties are ghosts which arise every four years to borrow our votes, and that what is needed is a new party. He said the same thing the next day in Washington and evoked a similarly enthusiastic response.

FUNDING A NEW PARTY

A third party (or a New Party, as Commoner insists it should be called) has always seemed a distant dream. But the experience of the May 6 coalition, which put together last weekend's demonstration, should not be ignored.

When a group of activists met in Washington shortly after Harrisburg, there were many who said that nothing like an effective demonstration could be mounted by May 6. In fact, open hostility to the May 6 coalition was expressed by major environmental and citizen groups and the philanthropists who normally fund such activities. But the demonstration was pushed ahead and assembled at short notice all the makings of what in any other situation would be called a political campaign: fundraisers, television and film experts, grassroots organizers, entertainers, promoters. The result was an immense political rally.

The thought occurred to many in Washington that day: if this sort of political event could be put together over three weeks, then the creation of a national political campaign seemed to be well within the bounds of possibility.

Campaigns cost money; and not coincidentally, during this period, David Hunter of the Stern Fund—an important figure in the world of progressive philanthropy—has been meeting with Arch Gillies of the Whitney Foundation and Stanley Weiss, a businessman who put together a nuclear-information and resource service in Washington. They are discussing the feasibility of a new party. The three could have readily at their disposal the funding for a significant national political campaign, and they have already researched the technicalities of the primaries.

None of this bodes well for the president, or indeed the Democratic Party. If Carter continues his present strategies, he will clearly—on the evidence of the May 6 demonstration alone—create a growing constituency opposed to him. The longer he proceeds along this road, the greater the chances, amid challenges by Brown or by Kennedy or by a new party, that he will be beaten, and that the eventual victor will be a Republican.

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PHOTO BY CINDY CHARLES. DEMONSTRATION AGAINST DIABLO CANYON, SF, APRIL 1979



A NEW GROUP RISES TO CHALLENGE KQED

Are PBS and KQED becoming the "Petroleum Broadcasting System"?

BY ART GOLDBERG

For several years now, KQED-TV (Channel 9), San Francisco's public television station, has been under attack for the type and quality of its programming. Subscribers and viewers have complained that the station is not responsive enough to local concerns and is too dependent on shows from England, Boston and New York.

The removal from the air of the popular "Newsroom" show provoked considerable grumbling last year, and the station's critics are now complaining about the number of programs produced with grants from major corporations like Mobil and Exxon—a trend that has prompted one critic to refer to the Public Broadcasting System (PBS), of which KQED is a part, as the "Petroleum Broadcasting System." The East Bay Television Project (EBTP), which is concerned with local access to the airwaves, among other things, is the latest group to criticize KQED strongly.

The Rev. Richard Boeke, (EBTP's) co-chairman, says the station's interests have now become identical to the interests of the major corporations, rather than to the interests of the public it was set up to serve. "Instead of surveying the community and finding out what its needs are," Boeke said, "KQED keeps looking for programs the corporations will fund and will get the station good ratings. The public part of the media is now coming under the same domination as the private part."

KQED's Jon Rice, formerly the station's program director and now a special assistant to Anthony Tiano, KQED's new president, said the cost of producing shows locally has risen so enormously in the past 25 years that finding the financing for them is extremely difficult.

"In 1953," Rice told a mini-conference the project sponsored last month, "it cost \$150 to produce a half-hour program. Today, that same show costs \$6,000 to produce, and it's tough for a station to get \$6,000 to do a local show."

Rice attributed the astronomical increase to inflation, higher wages, higher standards, the use of more cameras and such. As a result, he said, KQED only does 30% as much local programming it did in the past. "Nevertheless," he maintained, "we do all sorts of programming for all sorts of interests."

Boeke later disputed this assertion. "A non-controversial, foreign-produced, syndicated program," he maintained, "is far more likely to be aired on KQED than a local show that deals with controversial issues."

Rice pointed out that the station nearly went bankrupt several years ago, when it televised on an extended basis the Board of Supervisors hearings into whether Joe Mazzola, president of the Plumbers Union,

would have a conflict of interest if he served on the Airport Commission.

When asked how the station managed to televise the Grateful Dead concert from Winterland last New Year's Eve, Rice said the program was partially underwritten with corporate money, "and Bill Graham stood on his head to help."

Independent producer Mary Ellen Churchill complained that it is nearly impossible to get KQED to fund, or help fund, locally produced independent shows. "If we can have Shakespeare from England," she asked, "why can't we televise local dramatic productions?"

Rice said it would cost the station some \$400,000 to televise a local play if the actors were all professionals. "If the actors and stage

crew worked for free," he added, "it might only cost \$60,000, but who knows how good it would be?"

Several producers said Rice's cost estimates were far too high, and stated that they could do quality programs for much less. They suggested that more local music, dramatic, news and public affairs programs be shown on the local public station.

Rice acknowledged that KQED has to keep its eye on the ratings. "It makes no sense for us to air fine programs that have no audience," he said. "Channel 9, in order to survive, has to have a larger audience than it has now."

He noted that one dramatic production the station did, which everyone thought was of extremely high quality, produced "no measurable rating," meaning that less than 10,000 households out of a possible 1.8 million households in the Bay Area had seen it. As a result, he said, KQED does not produce anything, with the exception of news and public access, "without money up front," meaning the financing has been arranged in advance.

In effect, the station's subscribers are underwriting KQED's adminis-

trative costs, news and public access programs, but all other projects must be financed by outside sources. And the easiest place to go for large sums of money is to the corporations who have the most of it, such as Mobil, Exxon and Xerox.

Still, KQED's ratings are extremely low and drag far behind the major stations. Rice said his station is lucky when it gets half the rating of KTVU (Channel 2).

Project member Brad Fox later said KQED's poor-mouthing was exaggerated, because the Public Telecommunications Financing Act of 1978 would give public television stations considerably more money than they now get from the government. He was skeptical of Rice's assertion that the station was dependent on its membership for economic survival.

As to why so many groups—including artists, the religious community and minorities—feel the station isn't serving them, Rice said that such special-interest shows simply do not draw an audience. "There are a thousand underrepresented voices and sounds," he told the group, "but KQED couldn't survive now if it broadcast lip-read ing or guitar instruction at 8 p.m. as we

did in the early days."

His comments did little to soothe the project members' ire. "Sure the symphony and Shakespeare get good audiences," Boeke said after Rice had left. "but where is the equivalent program on the SALT negotiations or the Van Deerlin bill?" (The Van Deerlin bill, now pending in Congress, would drastically alter the rules of broadcasting; see Guardian 2/28/79.)

The project generally feels that KQED is going the way of the commercial stations. Several members pointed out that its top management comes from commercial broadcasting, thinks like commercial broadcasters and wants to be paid top salaries like people in commercial broadcasting. The original idea of educational and community-oriented public broadcasting has been almost completely lost, they say.

The East Bay Television Project is sponsoring a conference on "Religion, Politics, Media," on Sept. 13-15 at the Pacific School of Religion in Berkeley. For more information write to the East Bay Television Project, One Lawson Road, Berkeley, Ca. 94707, or call 525-0302.

Ask Dr. Schoenfeld

A REPORT ON "SEX AND DRUGS—1979"

BY EUGENE SCHOENFELD, M.D.

You know," my neighbor said, "it doesn't matter what kind of drug I take, it always seems to go right to my loins." I'd just finished telling him I was to attend and participate in a two-day sex and drugs symposium for health professionals. My neighbor was referring to recreational drug use, and his reaction is not unusual. The symposium was an opportunity to learn more about this response, and others, to various types of drugs.

"Sex and Drugs—1979" was held at the San Francisco V.A. Hospital, April 28-29. After excellent presentations on normal sexual physiology and medical and surgical conditions adversely affecting sex, the conference dealt with the sexual response to drugs. Relatively little research has been conducted in this area and most of it has to do with drugs and sexual dysfunction.

Dr. Edward Kersh, a cardiologist at San Francisco General Hospital, spoke about antihypertensive drugs and sexual dysfunction. According to Dr. Kersh, "Data on sexual dysfunction is rarely sought directly (by the drug companies) and is often discredited or minimized when reported." He stated the fear of "coition death"—death in the saddle—is a common cause of sexual abstinence and/or loss of libido in middle-aged men, particularly those with heart disease. Sudden deaths after orgasm are probably caused by irregular heart beats. Although some famous people reportedly suffered coition deaths (and did Megan Marshack really work for John Garfield before Nelson Rockefeller?), these

deaths, these incidents probably account for only 1% of deaths from

A Japanese study of cardiac deaths in hotels found only 34 coition deaths in 5,559 cases, or 0.6%. But 24 of these 34 deaths occurred during extramarital encounters. A Baltimore study confirmed this finding. Out of 20 coition deaths, 15 were with non-marital partners. You may draw your own conclusions about these findings.

Another study found that the maximum heart rate response during sexual activity "rarely exceeds that of ordinary daily activities." I do not know whether this finding was made in marital partners, but post-heart attack patients are now told they can safely engage in sexual activity if they can walk up two flights of stairs. Despite this knowledge, 20% of patients abstain from sex following a heart attack; 30% due to patient fear, 20% due to partner fear and 5% because of physician's orders. Kersh says, "The energy cost of sexual activity falls somewhere between a desk job and light gardening and is one-third as strenuous as jogging." Depends on the jogger, I guess.

All antihypertensive drugs are known to cause sexual dysfunction in some individuals. Dr. Kersh warns, "Never take for granted that a drug does not produce sexual dysfunction—remember that you cannot trust the majority of the studies and you certainly cannot trust the drug ads. . . . Even diuretics are known to cause impotence."

Dr. Tom Ungerleider, a UCLA psychiatrist and drug expert, discussed drugs, sexual dysfunction and the psychiatric patient. Topping the list of psychiatric drugs causing sexual dysfunction was Mellaril. Close behind were

other phenothiazines (like Thorazine), lithium and many antidepressants. Some drugs are capable of either enhancing or impairing sexual functioning depending on the dose of the drug, the mental state of the person and the setting. Drugs in this group include Prolixin, barbiturates, methadone and other opiates, methaqualone (Quaalude) and the benzodiazepines (Librium, Valium, Serax and others).

Dr. David Smith and Millicent Buxton of the Haight-Ashbury Free Clinic described their preliminary studies of drug abuse and sexual dysfunction. Dr. Smith found that some men's problems of premature ejaculation were relieved when they started using heroin. Initially, heroin use retards ejaculation. Eventually, however, heroin use can completely replace the sexual drive. He also described a phenomenon, noted by others also, of drug use inducing homosexual behavior in otherwise heterosexual men.

Dr. Don Nelson of the University of Cincinnati gave a presentation on aphrodisiacs and drug enhancement of sexual function. Yes, apart from all the myths, there are drugs with aphrodisiac qualities. Though their effects also depend on dosage, mental state of the user and setting, there is no doubt certain drugs can increase libido, sensation and the number and intensity of orgasms.

Marijuana enhances sensations if its users are in the mood for sex. At low to moderate doses, cocaine can stimulate libido, retard orgasm and heighten sensation.

Sigmund Freud, who was unable to attend the seminar, once described "the most gorgeous excitement" and "virility" cocaine produced in him. Larger doses of cocaine can increase libido while preventing orgasm entirely, leading to marathon lovemaking sessions ended only by exhaustion. Cocaine in large doses may cause temporary impotence. Amphetamines can be powerful aphrodisiacs in appropriate doses, increasing libido and the number of orgasms. Aphrodisiacs

in the research stage include PCPA, L-dopa, dopamine, L-tryptophan, bromocriptine and pheromones.

Volatile nitrites are popular love potions in both the gay and straight communities. Related chemically to amyl nitrite, these compounds are sold under trade names like Rush, Bolt and Locker room. Volatile nitrites dilate blood vessels and produce a brief sensual high. There is some concern that these nitrites might be carcinogens. In my presentation I mentioned that these compounds can produce bronchitis in some individuals, either through an allergic reaction or a direct irritant effect on the lungs. The chief manufacturer of these products, a most pleasant fellow, attended the seminar and, perhaps coincidentally, coughed most of the second afternoon.

Back in 1966, the University of California Medical Center in San Francisco had a Psychopharmacology Study Group. David Smith and I were members and so was John Buffum, then a pharmacy student. John went on to receive his doctorate and, aided by the members of the Institute for Advanced Study of Human Sexuality, it was he who organized the very informative seminar known as "Sex and Drugs—1979."

★ ★ ★

California NORML (National Organization for the Reform of Marijuana Laws) is throwing a party honoring Assemblyman Willie Brown, one of the leaders in the legislative struggle to liberalize the cultivation laws, on Saturday, May 19, from 8 p.m. to 12:30 a.m. at 819 Eddy, SF. Music by Main Squeeze, soul food and no-host cocktails. \$10 per person; proceeds benefit NORML. For more information, phone 563-5858. □

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Dr. Schoenfeld welcomes your letters but can answer questions only within this column. Write to him c/o The Bay Guardian, 2700 19th Street, San Francisco, CA 94110.

HANDS ON!

The latest do-it-yourself scheme, whereby you can learn to build or remodel a house or solar greenhouse by paying to work on someone else's construction project and end up saving more than 50% when you build your own. A special section on interiors.

BY W. A. VAN WINKLE

"Most houses built in this country are a series of tightly enclosed small boxes arranged in a very orderly, linear fashion within another very orderly, linear box, grouped with other boxes in a very orderly manner on a very linear street. This is one reason we are all so crazy."

From *Housebuilding: A Course Text*, by Robert Roskind, of the Owner-Builder Center.

They call it "hands on," these self-help, do-it-yourself, passive-solar-energy house-building types, and it may be the most spectacular money-saving scam for labor-intensive projects to come down the pike in centuries. Or maybe ever. The odds are that nobody—not the slaves who built the pyramids or the German captives who finished the Appian Way or even the cretins who put up the Jack Tar Hotel—nobody in his right mind ever parted with hard cash for the privilege of working on a construction project. Until now, that is. Now there's hands-on, a new construction concept in which labor pays management for the unparalleled thrill of pounding their thumbs into hamburger with claw hammers for eight or ten hours a day on the weekend; and if George Meany ever gets out of the hospital and hears about this, he'll have the stroke of a lifetime.

Under the hands-on system, people with a yen to build their own homes or tack a solar greenhouse onto the family room pay out certain small sums of money per diem (usually in the range of \$10-\$25) to work with crews on similar projects. These crews, in turn, are working for other owner-builders, who, in their turn, all worked on hands-on projects for still other owner-builders before they themselves got to the stage of staging their own hands-on project. Understand?

Hands-on has been around for a few years now, and while nobody is quite certain where it started, exactly, its major exponents in the Bay Area are The Habitat Center (573 Mission, SF) and The Owner-Builder Center (1824 Fourth St., Berk.). Both offer classes in various kinds of low-technology building and design, with the difference that Habitat focuses primarily on solar additions and remodeling, while the Owner-Builder Center attempts to train people with land to build their own homes (low-tech, of course) for a fraction of the cost of a contractor-built home.

Robert Roskind started the first

version of the Owner-Builder Center in North Carolina during the early Seventies. After a few years in the house construction and remodeling business, Roskind took a pencil and figured out the average contractor's profit on a new start. Then he figured out labor and material costs and, after those few calculations, determined that someone who had a chunk of land in a non-code area and was willing to spend a couple of years putting together recycled materials from various house-wrecking and salvage companies could theoretically build their own home for 28% of the cost of a contractor-built home. In a coded area, in or near a city, the price went up to 35% of contractor-built. Roskind broke it down a few more times and determined that, even if the owner did no work at all, except to contract the jobs himself, he could save himself 20%. From such figures fortunes are made.

Roskind began to offer classes and hands-on projects out of his home. When he moved to the Bay Area, about three years ago, he did the same thing. About six months ago, armed with seed capital from friends and non-profit status, he set up the Owner-Builder Center in Berkeley and now boasts a staff of six full-time instructors and office workers, with 17 part-time and volunteer teachers—all of whom are qualified as architects, builders or contractors in their own right. These teachers handle courses and hands-on workshops in design, housebuilding and remodeling, averaging 23.5 students per class for 30 classes altogether, and also consult with owner-builders on the various stages of construction. What they attempt to do throughout the process, says Roskind, is to convince the owner-builder that, while constructing an entire house may be a long and involved project, it's well within most people's capabilities.

"We're trying to teach people that building a house is actually a series of small, logical steps, one after the other, instead of an enormous project that takes huge numbers of people with years of training to accomplish. We're showing people that they can do it themselves for a fraction of the cost of what a contractor will charge and still do a job that's as good as or better than the job a contractor will do. What we're finding out in return is that people are very open to this. This semester we have 500 students: 280 in the housebuilding course, 190 in the remodeling course and 30 design students."

Roskind explains that the current



PHOTO BY CINDY CHARLES

Robert Roskind, Bonnie Gordan, Curt Burbick and Blair Abee (top to bottom) of the Owner-Builder Center at a new project at the Building Design Center in Berkeley.

contractor-built new start ends up costing the owner between \$55 and \$60 per square foot. By simply contracting the job himself, the owner can save about 20%, a figure which represents the contractor's salary and profit. If the owner contracts out the foundation, framing and sheetrock work and does only the finishing work himself, he'll save about 45%. If he does all the work himself, he'll save 58%. But the biggest saving of all comes to owners who are willing to invest some time in searching out used, salvaged parts and lumber from other houses.

Roskind tells the story of a friend of his who works nine months a year as a college teacher. The friend decided to build his own home and spent two years collecting bits of odd two-by-four and hunks of sheetrock from salvage yards and storing them in his basement and attic. By the time he was done collecting, the friend had what Roskind describes as "a house within a house"; hut, after years of work, he ended up with a beautiful and unconventional house for \$25 a square foot. It is possible, says Roskind, to do a slightly less perfect home for as little as \$15 a square foot.

"You save money all the way along if you follow our schedule," says Blair Abee, Roskind's friend and business manager.

The center also offers a 12-week remodeling course to augment its 16-week house-building course.

"Remodeling an existing structure requires a whole new set of

skills from building a new structure," Abee says. "When you're building from scratch, for instance, it's a relatively simple matter to do the wiring. But when you're trying to re-wire an old Victorian, you have to know new techniques."

The techniques the center's remodeling experts teach go all the way from relatively simple things, like the installation of weatherstripping and fiberglass insulation, to more complex projects like tearing out old walls to make room for new ones, building staircases, door and window framing and replacing termite-damaged support members in the foundation. Another section in the remodeling course deals with "retrofitting"—the technique of

adapting an older house to passive solar heating.

The Habitat Center in San Francisco specializes in retrofitting, and most of its workshops have been conducted around such projects. While Habitat has been offering courses in ecological home design and remodeling for more than three years and is one of the oldest such organizations in the country, they specialize in the hands-on retrofitting of attached solar greenhouses to older homes—adapting side or back yards or old screened-in porches to solar heat- and food-producing additions.

The system basically works like this: a small greenhouse made out of flat lascolite or filon (clear plastic materials similar to plexiglas) is built along the southernmost exterior wall of a house. By providing top and bottom vents in the existing wall, an air circulation loop is created. The air heated by the greenhouse effect moves through the top vent and into the house, replacing the cooler air, which it pushes down and through the lower vent into the greenhouse. While this system by itself would never work during the worst weeks of a Minnesota winter, it's perfect for more moderate climates like Northern California.

Since its founding in 1976, Habitat has conducted 35 hands-on workshops on greenhouse design and construction. Beginning on May 26, and continuing through October, they will conduct a "solar barn-raising" in Berkeley, converting an old two-story barn into solar-heated living space.

"In the old days," says Habitat founder Lynn Nelson, "people already knew how to do this sort of thing. They had the construction skills as a matter of necessity. Now people are using it as a way to

continued next page

Jennifer Kelly, Alan Taylor and Charles Peters of the Habitat Center.

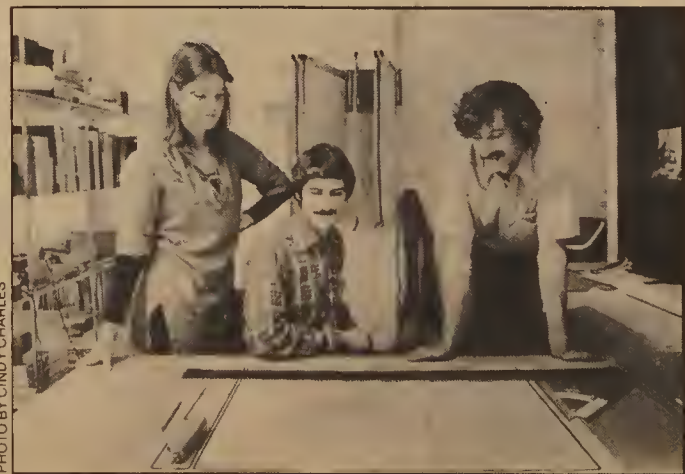


PHOTO BY CINDY CHARLES

DESIGNING YOUR RECONSTRUCTION PROJECT

continued from previous page

remodel their houses with cheap labor, and the labor acquires the necessary skills from hands-on experience. A hands-on workshop is an apprenticeship program, in that it's a perfect way to transfer a general understanding and specialized knowledge of building techniques to people in an urban area who have never pounded a nail before."

Nelson, like Roskind, has been actively concerned with new building techniques and applied alternative energy systems since the early Seventies, when she "toyed with the idea of moving to New Mexico" in order to experiment with self-sufficient housing; but she eventually settled in San Francisco.

The idea to start in an urban area was formed with an eye toward improving the liveability of the cities—where this kind of [low tech] energy is needed the most. Its also an empowering thing. A large part of the training is on building permits and paperwork. We made a definite decision to be here in order to help people combat the bureaucracy."

So far, however, most of Habitat's jobs have been in the East Bay—out of the city.

"San Francisco is tough because

there aren't yard areas for solar greenhouses," Nelson says. "We do have a proposal in with the Potrero Hill Community Development Association to build a two-story attached solar greenhouse on one of the projects, but we haven't heard from them yet."

One of the biggest problems Habitat faces is the continual re-designing of the solar greenhouse additions to go on at different locations. "We can't standardize the design, because the architecture of the existing structures is so different. Every job has to be custom."

Habitat's biggest single project will be the passive solar and adobe construction of Nelson's own home in Contra Costa County—due to begin hands-on construction this summer.

"We're trying to demystify solar home design and construction," she says. "By teaching people how to do the actual construction themselves, they can make their living environment just the way they want it while keeping costs down. Overall, it's increasing people's knowledge and self-reliant skills in living ecologically, using natural energies and materials and being attuned to natural flows." □

RENOVATING YOUR VICTORIAN

Where to go for help, ideas and inspiration

BY MARK ROSE

So, you bought a Victorian or are thinking of buying one. It's a good deal, a beautiful but weathered piece of architecture, a grand monument to a bygone era when houses were built as homes, with care, pride and great craftsmanship. But the stairs ominously creak when you step on them, threatening to give way. The plaster rosette in the bedroom is missing. The molding disappears halfway down the hallway, and the window casings are badly deteriorated from years of neglect.

Don't panic. Innumerable homeowners and would-be homeowners face the same dilemma. There are many places you can go for help and guidance. Several sources can show you how to do-it-yourself or

can direct you to a craftsman to do it for you. There are manuals available to show you how to design your restoration project and places to go to find that rare missing window, door or scone, without which your Victorian doesn't quite seem complete. There's even a place that may be able to show you a picture of what your Victorian, Edwardian or older-period house *should* look like, so you know what *not* to do in order to maintain authenticity while renovating.

This is only a partial list but can serve as a starting point for almost any restoration project. Included are a few older-period houses in the Bay Area open to the public, which can be inspirational and educational for renovators.

A sort of architectural, antique junkie shop, **BERKELEY AR-**

CHITECTURAL SALVAGE, sells bits and pieces of Victorian, Edwardian and other-style houses built before 1930. The owner, Alan Goodman, claims he can sell his goods—moldings, doors, windows, brass fittings, tubs, pedestals—at considerably lower prices than antique stores, because he does his own salvaging. For instance, you can "steal" a 15-foot 1902 stained-glass window for a mere \$1,500. Goodman says the same window would cost three times as much in an antique store. Architectural Salvage sells only the real thing, no reproductions.

Berkeley Architectural Salvage, 2759 Adeline, 849-2025.

THE HAAS-LILIENTHAL HOUSE, built in 1886, is probably San Francisco's best-known Victorian. With rounded corner turrets, asymmetrical roof and irregular windows on the second and attic stories, it is an architectural combination of the Eastlake style of the 1880's and the Queen Anne style of the 1890's. One of the few Victorians open to the public, the Haas-Lilienthal is a stunning example of the architectural handiwork of the period. Solid golden oak handrails and stairs, rich mahogany and red-



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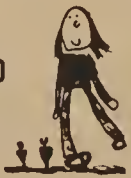
**REMODELING
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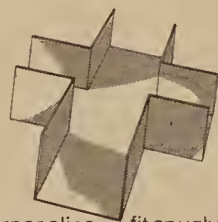
PHOTO BY CINDY CHARLES

The Camron-Stanford House in Oakland, an 1876 restored Italianate Victorian, is an example of what you can do with an old Victorian and lots of time, money and energy. Restoration has been going on for eight years and is now two-thirds complete.

wood paneling, a fireplace made of rare marble and furnished rooms authentically duplicating the era create an opulent but cozy air on the bottom floor. But even in the old days, they had gimmicks to save money. The upper hallways have canvas wallcovering dyed to look like leather and redwood molding stained to look like more expensive oak (a common Victorian trick). Haas-Lilienthal House, 2007 Franklin. Tours, Wed., 12 pm-4 pm, Sun., 11 am-4:30 pm, \$2, under 18 or over 65, \$1. Tour lasts 45 minutes, 441-3004.

SAN FRANCISCO'S ARCHITECTURAL HERITAGE in 1974 from the heirs of Alice Haas-Lilienthal. Heritage is a 15,000-member organization formed in 1971 to save San Francisco's older buildings. It can also refer homeowners or renters to craftspeople to work on restoration projects. Heritage publishes a useful book called *Directory '77*, which contains a list of craftspeople specializing in Victorian handiwork, tips on what to look for before buying a Victorian, problems you might encounter and how to design and implement restoration.

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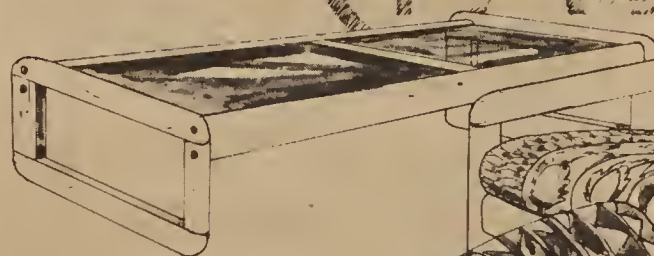
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DUPLICATE THE DETAIL OF THE VICTORIAN ERA

continued from previous page

before buying a Victorian, problems you might encounter and how to design and implement restoration.

On the third floor of the Haas Lilienthal, Heritage maintains a small library stocked with books and periodicals pertaining to older-structure upkeep and renovation, including bound volumes of *The Old-House Journal*, an excellent publication from New York, which addresses all facets of vintage home rehabilitation. Heritage also has a

low-interest loan program to finance small renovation projects for low-income owners of vintage homes. *Directory '77* is available from Foundation for San Francisco's Architectural Heritage, 2007 Franklin, S.F., CA 94109, \$6 or \$6.75 p.p.d., 431-3000.

An organization of Victorian aficionados and homeowners, **VICTORIAN ALLIANCE** holds monthly meetings to talk about Victorians and workshops on restoration. The workshops are free, with topics include methods of marble-

izing, woodworking and plastering. Victorian Alliance is active in fighting destruction of vintage city structures and maintains a large, constantly updated recommended file of craftspeople who do restoration. Meetings are held in Retail Clerk's Union Hall, 1339 Mission, 3rd Wed. of every month, free, 824-2666. **THE CAMRON-STANFORD HOUSE**, an 1876 Italianate Victorian in Oakland, is an architectural museum that has been undergoing restoration for eight years and is now two-thirds complete. The Oakland Public Museum abandoned the building in 1967, and it remained empty until 1971, when the CAMRON-STANFORD PRESERVATION ASSOCIATION took it over. The association has since put over \$300,000 into authentically recreating the home of the Hewes family, who occupied the house from 1877-1881. The house has been virtually overhauled—rewired, replumbed, reroofed, replastered—by craftspeople intent on duplicating the detail of the Victorian era.

From May 20-July 15 there will be an exhibit of tools and materials used in the restoration, with graphics and descriptions of techniques. The house also has a library of books on renovation.

Camron-Stanford House, open Wed. 11 am-4 pm, Sun. 1 pm-5 pm, free, 14th and Lakeshore Drive, Oakland, 836-1976. Guided tour lasts 45 minutes.

SAN FRANCISCO VICTORIANA specializes in designing, manufacturing and installing authentic reproductions for Victorian-era houses. They can handle almost anything, including millwork, lighting, plastering and molding, both exterior and interior. Call for free one-hour appraisal for custom work. *San Francisco Victoriana, 606 Natoma, 864-5477, Mon.-Fri., 9-5, Sat., 10-3.*

An unabashedly opulent Queen Anne Victorian, the **WHITTIER MANSION** has a red Arizona sandstone exterior and enough exotic wood paneling, intricate carvings, marble and silver-plated fireplaces and Louis XVI furniture inside to keep one gaping for at least one hour. The craftsmanship, attention to detail and materials used in decorating are astounding. A much more formal set-up than the Haas-Lilienthal House, the upper rooms serve as an art gallery for well-known California artists. The mansion is maintained by the California Historical Society, which purchased it in 1956.

Whittier Mansion, Laguna and Jackson. Open to public, Wed., Sat., Sun., 1 pm-5 pm, adults, \$1, students and seniors 50¢, members free. Tours, 1:30 and 3 pm.

Just down the street from the Whittier Mansion is the **CALIFORNIA HISTORICAL SOCIETY LIBRARY**, which consists of three floors stocked with books relating to the history of San Francisco's houses. There's enough catalogued information in the library to possibly find out when your house was built, the architect who designed it, who owned it



Richard Rutlinger's fully restored Victorian bedroom features authentic Renaissance revival furniture (picked up at auctions and flea markets) and hand-stenciled molding in an original 1880s design (from the same decade that the house was built).

and who has lived in it. If they don't have the information, they can direct you to a place that does. The library also has a file of old and new photos of houses in the city, some dating back before the big quake. You might be able to get a glimpse of your Victorian when it was a few years old, untouched by time and human tinkering.

CHS Library, 2099 Pacific, Wed.-Sat., 10 am-4 pm, fee \$1/day, 50¢ students. Members free. First Sat. of every month free to all, 567-1848.

REHAB RIGHT is a 140-page publication that can help you identify Victorian styles and commonplace rehabilitation problems and that gives suggestions for making

improvements sensitive to the architectural character of the house. There are more than 100 illustrations, and it's written with the first-time do-it-yourselfer in mind. A very popular book with renovators. Residents of Oakland can pick one up for free at the Planning Dept., City Hall, 1421 Washington St., 6th floor, Oakland, 273-3941. There is a limited number of free copies available to California residents. Send your name and address to State of California, Office of Historic Preservation, P.O. Box 2390, Sacramento, CA 95811. If you feel like you can't wait, you can buy a copy, \$5.50 p.p.d. from the Oakland Planning Dept., address above.

HIGH TECHING YOUR APARTMENT

42 portable and inexpensive do-it-yourself projects

BY SUSAN BARNES

"High-tech furniture is perfect for the city apartment dweller," San Francisco designer Edgar Goodson told me in an interview last week. "It's cheap, functional, portable, durable and has great lines."

The furniture that Goodson referred to comes out of the new movement in interior design: high tech—a movement that advocates the use of industrial furnishings and fixtures in the home. In its more extreme manifestations, high tech includes the use of dry cleaners' racks for open closets, gym lockers for bureau drawers and dentists' chairs for overstuffed seating. In its more common variations, however, we see the influence of high-tech design in such everyday items as home track lighting systems, self-assembly metal bookshelves, modular seating and butcher-block tables.

Since the 1920s, when designers involved in the German Bauhaus movement first seriously began to adapt made-for-factory furniture to the home, the principles of high-tech have affected every aspect of home decoration—from floor coverings to wall paints to room lighting. In the last 10 to 20 years,

this influence has spread from the inner circles of exclusive designers to the level of mass production and do-it-yourself.

For this reason, we asked four experts in the field of interior design—Ray Willis, a home furnishings buyer at Macy's, Tim St. John, a former designer and current salesman at San Francisco's Design Mart, and the designer/builder team of Edgar Goodson and Michael Skerik—to come up with some cheap do-it-yourself suggestions on how to use high-tech in typical San Francisco apartments. The recommendations here emphasize portable furniture and accessories that are inexpensive and easy to build and that won't seriously alter the apartment interior when you install or remove them.

FURNITURE

- Take two sawhorses and attach an old door (pick one up at a flea market) on top of them with metal clamps to make a table. You can always use some two-by-fours instead of a door.

- Buy unpainted or outdoor metal furniture and spray it with black or brightly colored high-gloss enamel paint.

- Double-hinge pieces of plain

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Goodson's and Skerik's high-tech living room with (1) pock-marked walls, finger-painted with wallboard taping compound and overlaid with black high-gloss enamel paint, (2) canvas curtains, (3) canvas pillows for seating, (4) foam-and-canvas-covered floor, (5) plaster sculpture and (6) track lighting system.



Goodson and Skerik's high-tech bedroom with (1) hexcel shutters, (2) metal shelves sprayed with black high-gloss enamel paint, (3) contemporary sculpture by Manuel Neri, (4) black rubber bus pans used for storage, (5) natural stone art piece, (6) metal cage stand used as a side table, (7) hand-made wooden bed frame, (8) cotton mover's quilt bedspread and (9) track lighting system.

wood planking, plexiglass or corrugated metal to make a screen.

- Invert a large (24" or so) terracotta planter and lay a square or round (or triangular or hexagonal) piece of glass on top of it to make a table.

- Bold slot-angle steel strips together to make a mattress and canopy frame. Hang unbleached muslin from the canopy and use a cotton or quilted satin mover's blanket as a bedspread.

- Take an old drum barrel (painted or in original condition) and cover it with glass or formica to make a table.

- Recover standard bed pillows with canvas or quilted mover's blankets (using French corners). Place these on different-sized modules (crude wood boxes) that have been upholstered with one inch of foam, topped by either the canvas or the quilted mover's blankets, to make seating.

- Use TV trays as side tables.

- Paint bricks or concrete blocks with lacquer and use as table bases, table modules or shelving parts.

- Use formica panels to make table modules.

- Cover an orange crate or hushel basket with a piece of formica or glass to make a side table.

STORAGE

- Buy black plastic bus tubs from a restaurant supplier to use as storage bins (for clothes, kitchen implements and anything else). Place these tubs on metal shelves sprayed with black high-gloss enamel paint.

- Suspend a shelf of rough lattice hoards (one-by-twos) from the ceiling with three rough four-by-fours to create a loft storage area. You can also install track lighting in the latticework.

- Use wire-cage baskets on unpainted metal shelves for large-item storage. Hang small wire-cage baskets from a chain in the ceiling for small-item storage.

LIGHTING

- Take an aluminum paint bucket and drill a hole in the bottom. Then place a standard porcelain socket on the inside of the bucket and string a black electrical cord through the hole to create a lighting fixture. Hang this fixture alone or string it in a row of three or four over a dining table. You can either paint the bucket with bright high-gloss enamel paint or leave it as is.

- Buy three or more workmen's belt lamps (bright orange, with metal screens in front of the bulb) and hook them in a row on your hookcase or other ledges like a mantel.

- Buy brightly colored extension cords and leave them exposed. Buy coiled cords for a sculptured effect.

- Install a touch-control dimmer system for your lights (about \$18).

- Use paper, plastic and metal factory shades over bare hanging bulbs.

- Hang tube lighting from the ceiling with chains at each end.

- Get a plain metal standing lamp and attach a bright-colored cord.

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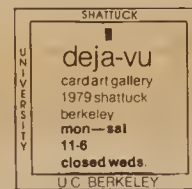
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continued from previous page

a cover that holds three lamp fixtures) and that screw directly into standard octagonal electric boxes. Cut holes in the bottoms of large tin cans (one-pound coffee cans work well for 75-watt bulbs) and slip them over the rims of the lamp-holder to make shades. Paint the inside of the cans flat black and the outside any color you want with high temperature paint. Screw spotlight bulbs into the lamp-holders to make a cheap track lighting system.

FLOORS

- Cover floors with rubber tiling (Pirelli) or commercial rubber floor runners.

- Stretch canvas over one inch of foam rubber and staple it to the floor at the sides to create a cushy socks-only surface.

- Use industrial carpeting in grays, neutrals or bright colors.

WALLS & CEILINGS

- Strip the walls to their original surface, fill in holes with plaster and leave unfinished.



PHOTO BY CHARLY FRANKLIN

Lyle Tuttle, owner of San Francisco's Tattoo Museum, owns a trompe l'oeil ceiling painted by Frank Koci to resemble clouds wafting across a sky.

- Use formica or corrugated metal sheets for paneling.

- Paint small rooms with bright high-gloss enamel paint.

- Make panels from unbleached muslin stretched over light wooden

frames. Suspend these between the upper wall moldings in a narrow hallway to lower the ceiling. Above them, install porcelain sockets for 100-watt bulbs. Then surround the bulbs with fabric (leaving enough

room to prevent fires) to create a diffuse light (6 and 12 hours for a 15-foot hall).

- Paint wall moldings and door and window frames in high-gloss enamel paint.

WINDOWS

- Buy a piece of canvas just slightly wider than your window. Hem the top and bottom by gluing them. Then run a rod through the top hem and hang as curtains.

- Use hexcel (the five-sided honey-combed aluminum inside of skis and airplane wings) to make room dividers that reflect light. Also use this material to make single fitted shutters (hinged on one side only) for the inside of windows. (Hexcel is not widely available on a commercial basis yet, but it is expected soon on the retail market.)

- Stretch a canvas piece straight across your window and tack it at each upper corner. During the day, pull the bottom corners of this canvas curtain together in the middle and fasten them with a clothespin to form a V-shape.

- Cover windows with perforated

metal sheets to let in the light without glare.

- Remove the glass from aluminum-framed windows and replace it with colored plexiglass. Use these alone or in groups for windows, doors and screens.

ART & ACCESSORIES

- Take long pieces of quarter-inch aluminum tubing or thin metal wire and place them in a tall pyrex cylinder to create a sculptured art piece.

- Remove the casing from an old defunct television set and mount the tubes and wiring on a board to create a wall sculpture.

- Use contemporary and Oriental artwork.

- Strip the fabric from the front of an old speaker cabinet, leaving the speaker exposed, to create a contained sculpture.

- Aim spotlights from the ceiling on a series of wall posters.

- Spray cheap wooden sculptures with black, white or bright-colored high-gloss enamel paint.

- Use shells, rocks and found objects as pieces of sculpture. ■

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Where to go for Sunday brunch
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BALLADS, BLUES AND EGGS BENEDICT

BY ZENA JONES

Brunch, brunch, glorious brunch!—a word with its beginnings in turn-of-the-century England that took 30 years to cross the Pond and be translated into a culinary quintessence of breakfast and lunch that, to the civilized mind, can be served only on Sunday. What visions it inspires!—the heavenly, hollandaised marriage of ham and eggs atop an English muffin that is Eggs benedict; the cup that cheers, be it a Ramos Fizz, a Bloody Mary or champagne ever bubbling in the glass; and the gustatory gamut that runs from the commencing salad course of infinite variety to the almost unbearably sinful conclusion of puff pastry, chocolate, caramel and unbounded calories.

But there are those whose sensibilities demand something more—or less—than an all-consuming concentration of food and drink. And what could be a more enhancing counterpoint than the strains of music, softly and gently played, to turn brunching into the ultimate in the hedonistic experience? Here, to provide it for you, are the following:

GRAND PIANO, 1607 Haight
SF, 626-9130.

Owner Lexie (short for Alexandra) Ahrens believes firmly that music should not only soothe the savage breast and be the food of love but should also serve as a prime persuader in the gentle flowing of gastric juices. So here you get your pancakes pianissimo, your coffee cantata and your Eggs Benedikt (sic) with Bartok, Beethoven and Bach.

This is accomplished every Sunday from 10 a.m. to 3 p.m. in her charmingly bright, very neighborhood restaurant between Clayton and Belvedere in the Haight, the only-slightly-off-center heart of the city. Her customers consist of a cultural cross-section of students, artists, white- and blue-collar workers of whatever color and persuasion, all of whom enjoy their eggs and etudes at the casually mismatched tables under the skylight set in the high, blue-painted ceiling.

Walls, niches and shelves are adorned with paintings and plants, macrame and mosaic, and supplemented with antiques from Lexie's family home in Europe. Which brings us to the grand piano itself, a 1911 Steinway brought to this country many years ago by Lexie's maternal grandmother. This is where professional pianist George James and SF State music student William Kenville skillfully wind arpeggios round your avocados, give your fresh fruit a fugueish flavor, and serenade you with a sonata as you order a two-egg ome-



Jose Robles and restaurant co-owner Dolores Sandoval take in the music of Leo Toscano at El Bandito.

let (plain) for \$1.80, three-egg \$2, and for 40¢ more have them augmented with tomato, cheese, ham, mushrooms, green peppers, onions or sprouts. Eggs de Benedikt cost \$3.25; Eggs de Lexie \$2.80; French toast \$1.50; pancakes \$1.50; fresh fruit salad with Bulgarian yogurt \$1.25, with coffee of various kinds to top it off and the sort of ambience that will certainly bring you Bach to brunch.

ANDALOU, 3rd & E Streets,
San Rafael, 454-4900.

It wasn't George Washington but the first owner and first constable of San Rafael who slept here in 1870, and the two-story Victorian looks as well maintained today as it must have back then when it was new. The restaurant has six owners, four of whom are schoolteachers, and all of whom not only know their culinary ABCs but have also come up with a very jazzy brunch—literally. Between 10:30 a.m. and 2:30 P.M., brunch enjoyment is enhanced by the mellow sounds of Spring Fever, a vintage jazz trio that plays music circa Ella Fitzgerald, whose components consist of Don Bennett on bass, John Lowry on guitar and Bryan Gould who vocalizes when he's not playing the trombone. The

sound is sweet enough that you can comfortably share the same small chintz-wallpapered room where they play backed up by a marble fireplace, or gravitate to the room adjoining it, or go across the brass-teacarted hall to the third small room with its high net-curtained windows framed in dark brown walls, its tables set around the antique dresser and another marble fireplace.

If, as often happens, the place is filled to overflowing, there's waiting space available in the low-ceilinged basement Steam Heat Cafe (remember "Pajama Game"?), or outside in the brightly flowered patio. Juices, beers, waters and wines run from 75¢ to \$2.25 per glass, salads are a meal in themselves at \$4 and \$4.50, and all entrees are served with fruit, homemade bread, croissants and jam, the most unusual choice consisting of an omelette cake layered with mushrooms, spinach, cream cheese, tomato and parsley at \$4.50 per wedge.

And all that jazz.

EL BANDITO, 744 Irving
Street, SF, 731-8226.

Even if you don't know your aguacate from your arroz or your

chile from your chalupa, don't despair. Ebullient owner Jose Sandoval will gladly translate as he makes you more than welcome in his unmistakably Spanish-style restaurant, and although presumably you're here because of the Mexican menu, his brunch—served from 11 a.m. to 3 p.m.—is also rife with omelettes and extends to steak and eggs.

If you want to be in the center of things you can sit at one of the circular tables for six that run down the middle of the long room or, if you incline toward the *intime*, try one of the more secluded "royal suites," alcoves with privacy-providing archways of stucco-finished white plaster topped with tiled roofs, sombreros and bunches of frilled paper flowers. Once you've started sipping your complimentary glass of champagne, checked out the \$3.50-to-\$6.10 menu and noted that fresh fruit is also free, you can relax and enjoy the understated entertainment.

Sitting behind a portable keyboard that converts from piano to organ—or combines both—at the flick of a switch, Leo Toscana makes beautifully modulated music with a cha cha or rumba beat, then segues into old Spanish songs or

popular ballads. Framed by a profusion of hanging plants, he sits in front of a softly flowing tiled fountain, sheet music stacked beside him, blending into the surroundings and atmosphere as unobtrusively as the ministrations of the ever-helpful family-formulated staff. And, after a glass or two of Jose's secret-formula Sangria, you may even manage to stare down the huge, multicolored macrame bull that hangs from the ceiling, and celebrate the occasion with a follow-up El Bandito Fizz. Ole!

FANNY'S, 4230 18th Street,
SF, 621-5570.

One of this primarily gay restaurant's more unique claims to fame may be part-owner Philip Hahn's modest boast that his staff has the best legs in town. This is no doubt due to the stairways—long, short, straight and curved—that connect Fanny's many levels in this beautifully converted Victorian where old-fashioned comfort and cordial service are the order of the day.

So now take your own first few steps into the bar with its '40s-type circular tables for two, its massive 4' X 7' gilded mirror against a hunter green wall and its neighboring huge hand-hooked tapestry, and be sure to note the deco etching on the glassed-in shelves and on the door. A few steps more and you're on the landing of the balcony overlooking the bar, considered the best location for watching the afternoon's entertainment.

But carry on up the circular staircase in search of brunch and be rewarded by a choice of several small rooms that add up to Fanny's intimate, homelike atmosphere. One is all dark wood furniture and paneling and overlooks a deck bedecked with plants and flowers; another, all white walls and wicker furniture with a view of the garden. Above them, skylights give added brightness to the red napkins, the blue and white plates, and help show off more of the hand-hooked tapestries and paintings. Brunch itself, which is available from 11:30 a.m. to 3 p.m., runs from \$3.50 to \$3.95 and includes omelettes served with homemade muffins and cottage fries, Eggs Benedict, the Fanny Farmer breakfast, Fanny's spinach salad, and quiche du jour among other equally delectable items.

Time your meal so that when you're replete you can totter back downstairs (thank heaven!) and settle back in the bar for three hours of entertainment by recent Entertainer-of-the-Year award winner Sharon McNight and accompanist Glen Kelly. In a vocal range little short of extraordinary, she'll belt out blues, caress ballads, banter outrageously with the enthusiastic
continued next page

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continued from previous page
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the long table with its covered silver
serving dishes, you're also pleasantly
aware of the sound of almost
ethereal music.

There, in front of a marble pillar
and a profusion of palm fronds, sits
harpist Natalie Cox, quietly filling
the room with soothing sounds
culled from Debussy, Berlioz and
Ravel that melt effortlessly into
medieval madrigals, Renaissance
roundelays and old Irish love songs.
Guests sitting near her may be re-
galed with dissertations on the history
of the harp, who composed for it
and who didn't, and the fact that
she also plays with the Oakland
Symphony.

And then it's time to proceed to
the jackets-gentlemen-please
brunch and its four-course array of
exotica that may begin with marinated
mushrooms, artichoke hearts,
salad and fresh strawberries, be followed
by portions of pate, duck and
smoked salmon, and lead on into entrees
of Eggs Benedict, bacon and
sausages, lamb chutney, crepes,
coquilles St. Jacques, roast beef and
roasted potatoes, to the final glory
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DAMOND ON WINE

RED BORDEAUX— HOW THE "BIG 8" STACK UP

By Arthur Damond



PHOTOS BY VICTORIA ROUSE



Comparing the evolution of similar fine red wines over many years is a wine lover's joy and dream. Few do it in any systematic or organized way, largely because few of us are systematic or organized enough to periodically taste (and keep records of) the same wines for, say, 10 to 20 years.

Among those rare few are the eight members of "The First Growth Club," a group of Bay Area wine buffs, now in their late '50s, who began a fascinating wine journey some 15 years ago when they first met to regularly blind-taste (with dinner) the eight most famous red Bordeaux. They have met quarterly ever since.

The term "first growth" refers to an official Bordeaux classification continued next page

Left: Bob Adamson and George Linton of the First Growth Club taste the great 1962s. Below, from left: Barney Rhodes, Linton, Jack Tupper, Robert Knudsen, Karl Petrowsky, Harry Drescher and Adamson. Not pictured: Bill Dickerson.



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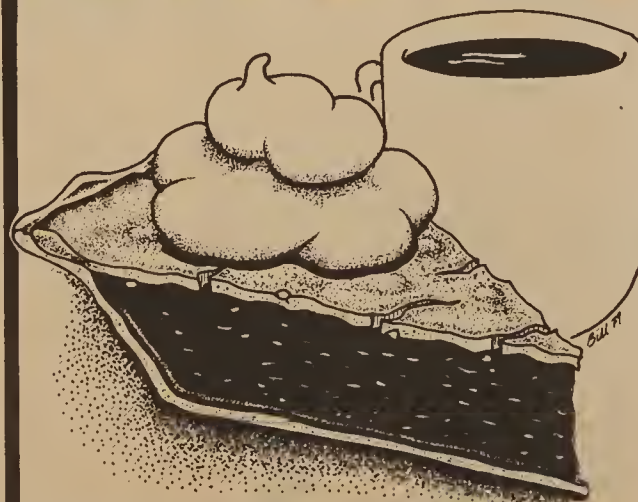
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continued from previous page

system, begun in 1855 and now partially outdated, that ranks the region's better-known wines in five classes (first through fifth). Currently, seven chateaux are deemed "first growths" and an eighth, Chateau Petrus, is considered in that class although its district (Pomerol) has never been officially classified. The eight consist of internationally famous wine names: Lafite-Rothschild, Mouton Rothschild, Margaux, Latour, Haut Brion, Cheval Blanc, Ausone, as well as Petrus. While, as a group, they are rarely the best red Bordeaux in any given vintage, those eight are usually the most expensive, the most talked and written about and the most prestigious. Older vintages of them fetch astronomical prices these days. For example, one San Francisco store wants \$125 for the 1959 Latour or the 1961 Mouton Rothschild. In 1963, the club paid no more than \$7 a bottle for the '59 first growths and a year or so later, a maximum of \$9 a bottle for the '61s. Today, recent vintages are no longer "cheap"; the '75s average about \$40 a bottle.

The club usually buys a case of each chateau only from the better vintages, examples of which they taste once soon after the wines arrive here for sale so as to verify the hoopla out of France. As a result, they have purchased the first growths from 1959, 1961, 1962, 1964, 1970, 1971 and recently decided to buy the 1975s. The group only bought six of each '70 and three of each '71 because of inflationary prices as well as some doubt about the lasting qualities of the latter. They rotate among members' homes, deciding annually what to taste during the next year. The older vintages are opened more often

than the younger ones, which are allowed to age several years so that more bottles are available to taste after they've matured somewhat.

The group includes several physicians, a dentist and two wine importers, one of whom is also a semi-retired veterinarian. They were kind enough to lend me their tasting results so that I could organize them and analyze the emerging patterns, something they've never taken the time to do themselves.

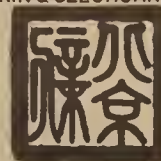
One of the fascinating elements of this exercise is seeing to what extent the many wine books' evaluations of the first growths coincide with the club's actual longterm experience of them. For example, is Lafite always lighter in body than Latour? Is Latour always "dumb" and closed-in when very young, only to blossom years later and often outclass the rest? Are the St. Emilions and Pomerols (Cheval Blanc, Ausone, Petrus) more appealing than the Medocs and Graves (the other five) in their early years? Has Ausone, excellent before World War II, become second-rate or worse since then? Has Margaux, recently sold, really been disappointing since the early '60s? Which of the eight wines consistently live up to their reputations? And which don't? Those were some of the questions I wanted to answer after examining the club's scores and talking with some of the members.

Generally, as several members told me, Latour and Petrus (with 27 out of a possible 40 first places) are the group's favorites, and indeed live up to their great reputations. On the other hand, Ausone has certainly disappointed and deserves removal from first-growth status. While Latour usually improved its standing as the years passed, it did

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Not long ago, our parents had to leave our country. As they did not have the heart to sell or kill Bigamist and his two platonic lovers, they gave them to a neighbor who was once a cook for President Phouma of Laos.

To our astonishment, we met our neighbor again by chance in San Francisco. We were horrified when he told us how tender and... "tasty" Bigamist and his two lady friends were and how he turned them into... thirty different delicious dishes for a party of over one

hundred people before leaving Vietnam.

To make a long story short, our neighbor is now our chef and we name the restaurant after him (the bull).

A few of our relatives and friends, old and young, some openly, some not, are bigamists, but to avoid bloodshed we won't go into that.

A meal and a name you will remember in this beautiful Haight-Ashbury neighborhood where everything and anything seem to be legal and acceptable by our broad-minded San Franciscans.

This is just a bull's story, ladies and gentlemen, no harm intended.

P.S. ★ My wife is against the name.
★ My Mom hates the sound of the word and calls it "disgusting."
★ My kids don't care one way or the other.
★ Brothers & Dad approve & are delighted.

MADAME COCHON, MONSIEUR BŒUF ET SA POULE

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pretty well when young, too—perhaps testifying to the club's ability to detect high quality behind the considerable tannin for which the wine is known in its youth. The other five chateaux appear to have been rather erratic in quality, with Mouton Rothschild having the edge due to its consistently strong showing in 1959 and 1962. Yes, Lafite is always lighter than Latour. If Margaux took a turn for the worse during the 60's, I can't tell from the evidence. As for the supposed early appeal of St. Emillions and Pomerols over Medocs and Graves, the results provide no proof—or perhaps Cheval Blanc, Ausone and Petrus are so atypical of their districts that the question isn't relevant here.

About specific vintages, one member reports that overall the '59s and the '62s are drinking beautifully now, and that, judging from the perspective of current general quality, the years would be ranked in this order: 1959, 1961, 1962, 1970, 1966, 1964. Comments on each vintage are:

1959—ready now; most delightful to drink; at peak, but will hold several years.

1961—slow maturing; longest-lived and biggest-bodied of the six vintages; great intensity and concentration of flavors.

1962—mostly ready now; surpris-

ingly well balanced; has turned out much better than originally expected.

1970—soft, forward and quite appealing; more mature than its age would suggest, but still capable of improvement for some years.

1966—not ready; possibly too hard; may never come around as the vintage seems to lack adequate sugar; but nobody's giving up—wine buffs are an optimistic bunch.

1964—lightest of the six years; excluding Latour and Petrus, which are excellent and still youthful, nearly all are ready now, and disappointing; this vintage reflected the greatest extremes in quality.

At each tasting the members attempt to identify the wines before they're revealed. In 15 years, all eight have been correctly named only three times—which, says something about the fallibility of experts in any endeavor. ■

Arthur Damond publishes *Wine Discoveries*, a newsletter guide to exceptional wines under \$4; for subscription information and a sample copy, send a stamped, self-addressed, legal-sized envelope to 7474 Terrace Drive, El Cerrito, CA 94530.

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EIGHT DAY CALENDAR OF EVENTS

18

FRIDAY

"Give 'Em the Old Razzle Dazzle" is the philosophy of the Cal Marching Band in a Musical Revue ranging from "Overture from Superman" (Nietzschean, no doubt) to "Night on Bald Mountain" (complete with ballet), tonight and Sat/19, 8:30 pm in the Harmon Gymnasium on the Berkeley campus, \$3.50 general admission, \$2.50 students, 642-3436.

"Bare Souls" is the Tumbleweed dance/theater/music company's look at "life on the fringe of a decadent culture," with such city-survivors as a bag lady, go-go dancers, a spirit dancer and an "assailant," Fri-Sat, 8:30 pm, through June 9, at Studio Eremos in Project Artaud, 401 Alabama St. (corner of 17th St.), SF, \$3 or PAS voucher, 552-3541.

Elinor Coleman Dance Ensemble put together many media in three world premieres, including the poetic and comfortable "Chairs, Arm Rests and Odalisques," tonight and Sat/19, 8 pm, Hearst Gym, room 230, UC Berk., across from the Art Museum, \$4 general, \$3 students, or PAS vouchers, 648-0936.

★ Video and Exhibition on Fame. Sam Samore presents his videotape "On Fame: Conversations with Some Photographers," with Judy Dater, Jack Fulton ("Well, we've got to worry about fame until we get it"), Steve Fitch, Richard Misrach and Susan Felner. The video is shown with an exhibit of text, videostills and videotape, opening today with a reception, 6-8 pm and continuing Tues.-Sat., noon-5 pm through June 22. La Mamelle, 70 12th St., SF, free, 431-7524.

★ A Weaver's Art. Selected Rug Traditions of the Middle East and China. Downtown Center of the Fine Arts Museums today opens a major exhibition of oriental rugs, focusing on the cultural environments, weaving processes and functions of the rug, particularly in the city and court of Persia and China, the village and nomadic ways of Turkey, the Caucasus and the Turkoman peoples. Highlights include an 18th century

Persian rug from the Metropolitan Museum and a Turkoman yurt tent, completely furnished. The show continues Mon.-Sat., noon-5 pm, through June 29. Three Embarcadero Center, Podium Level, SF, free, 434-1407.

Armed Forces Week. Demonstrations of the prowess of the military machine include performances by the Army Band, the Parachute Team (today, 11:45 am); Sat/19, skydiving, rappelling, STABO extraction, drill teams and Drum and Bugle Corps repeating from 10 am-3 pm. Crissy Field, Presidio, SF, free, 561-3861.

Armed Forces Day Extravaganza Dance to benefit the Metropolitan Community Church, features a costume contest for the best Forties attire, Jon Sims leading the Varsity Drag dance band ensemble and vocalists Nicholas, Glover and Wray, 8 pm-2 am, Heritage Place, 44 Gough, SF, \$7.50 advance, \$9 at the door, 285-0394.

"An Evening at Widow Begbick's." Barry Koron's popular musical cabaret based on characters from the work of Bertolt Brecht and Kurt Weill returns to Chez Jacques, with Carolyn Zarembo recreating her role as Widow Begbick in the Berlin of the Twenties and the Thirties. The production opens tonight and plays Wed.-Fri., 8 pm, Sat., 7:30 pm, through July 7, with previews Wed/16-Thurs/17. Chez Jacques, 1390 California, SF, \$4.50-\$5.50, discounts for students and seniors, 775-7574.

Pro Arte Quartet, the chamber music group, plays works by Haydn, Imbrie and Beethoven, 8 pm, Hertz Hall, UC Berk., \$5 general, \$3 students, 642-9988.

"The Water Engine." Illustrated Stage Company presents the West Coast premiere of David Mamet's melodrama set in 1934, about a factory worker who invents a water-powered motor and becomes a victim of Big Business. Mamet's companion piece, "Mr. Happiness," is also on the bill, directed by Steve Dobbins. The production opens tonight and plays Fri.-Sun., 8 pm, through June 17. Marina Theatre, Fort Mason, Laguna at Marina, Bldg. 310, SF, \$3.50, 922-7635.

"Cuchulain." Fred Curchack directs William Butler Yeats's cycle of three one-act plays on the life of the Irish hero. "At the Hawk's Well," "The Only Jealousy of Emer" and "The Death of Cuchulain," which combine drama, dance, music, masks and poetry and were influenced

by Japanese Noh drama, tonight and Sat/19 and Fri/25-Sat/26, 8 pm. The Performance Space, 1350 Waller, SF, \$4 general, \$3 students and seniors, 285-3719.

Mel Martin & Listen play jazz in concert with David Friesen, with John Stowell and Dan Smith, 8:30 pm. Great American Music Hall, 859 O'Farrell, SF, \$5, 885-0750.

"A Play by Bill Yamasaki." Asian American Theater Workshop presents Adrian Kinoshita-Myers's melodrama about a young Japanese-American playwright's search for success, directed by Judith Nihei. The production opens tonight and plays Fri.-Sat., 8:30 pm and Sun., 7:30 pm, through June 24. 4344 California, SF, \$4 or PAS voucher, 752-8324.

19

SATURDAY

Monopoly Players: The World Championship Tournament (last played in Monte Carlo in 1977) lasts from 9:15 am to 3:30 pm in a restaurant called Park Place (but not the 1980 Union, SF. One catch: to play, the fee is \$50 (tax deductible, it sends kids to camp). To watch, it's free, but space is limited. For reservations, call 781-6785.

George Benson, enigma, phenomenon and "greatest living jazz guitarist of all time," brings his platinum-record style to the Greek Theatre, 8 pm, on the UC Berk. campus. Tickets are \$8.50 in advance at Bass and \$9.50 at the door. 864-0815.

★ Violet Wonderland is the African Violet Society of San Francisco's free spring show at the Hall of Flowers, 9th Avenue and Lincoln Way, Golden Gate Park, SF. Hours are 2 to 5 pm today (with a demonstration at 5 pm) and 10 am to 4 pm on Sun/20 (demonstration at 2:30), 584-5958.

Collegium Musicum. Their last concert of the year features a harpsichord trio playing J. S. Bach's "Concerto for Three Harpsichords in C Major," tonight and Sun/20, 8 pm, Hertz Hall, UC Berk., \$2 general, \$1 students, 642-9988.

Queen Ida and her famous Bon Ton Zydeco Band end the season at the Center for New Music

with their zydeko (cajun) music and "general merriment" at 8 pm, Fort Mason, Bldg. 312, Marina Blvd. and Laguna St., SF, \$3 general, \$2.50 student, or PAS voucher, 848-8989.

Phyllis Diller fans and other Camp followers: today is her Celebrity Tennis Classic at the Olive Ridge Tennis Club in Novato (featuring "more than a dozen" celebrities) as well as a Celebrity Gala Evening with Diller in concert at the Marin Civic Auditorium at 8 pm. After that you cross the highway for hors d'oeuvres and more celebrities at the Emporium Northgate, Call 456-0800.

Oakland's Greek Festival '79 is highlighted by an ethnically and ecologically correct life-size windmill as a centerpiece for continuous entertainment, cultural exhibits, cooking lessons, weaving lessons, art sale and an ethnically and gustatorially correct shish-kebab dinner. Hours run from 11 am to midnight today and Sun/20, Oakland Auditorium, 10 10th St., Oakl., \$1.75 for adults, \$1 for teens and senior citizens, children under 12 free, 531-3400.

★ The Western Intercollegiate Rowing Championship in Los Gatos is considered the most important and exciting on the West Coast by crew enthusiasts, and the New York Times went so far as to call it "the best" of something unspecified. These "Western Sprints" include 30 colleges and certain Olympic representatives. Heats begin at 8 am sharp today and finals last from 8:30 am to 12:30 pm on Sun/20. Private cars are not allowed near the Lexington Dam site, but buses leave the Center Town Plaza and Los Gatos High School every 15 minutes during the competition for \$1. Call 421-9270.

Ivan Rebroff should only live up to his press release: "the handsome, bearded 6'6" giant... his amazing vocal equipment, his astonishing bass which can swoop into high falsetto tone, the awesome crescendo... he is larger than life both physically and vocally!" He claims to be spiritually a Russian and sings folk songs from many lands at 8 pm at the Masonic Auditorium, 1111 California, SF. Tickets are \$7.50-\$9.50 at the Downtown Center Box Office, 775-2021.

★ Weekend Video shows "The Last Tapes of Marcel Duchamp" and "Had Duchamp Worked in Video," which includes an interview with the estimable, puckish Frenchman. Video artists Kit Fitzgerald and John Sanborn

will be there in person from 2 to 4 pm at the University Art Museum, 2626 Bancroft, Berk. Free. 642-1438.

20

SUNDAY

Waterfront Writers and Artists. Fifteen fulltime longshoremen and ship's clerks, who also happen to be published writers, photographers and artists, will read their works and show their paintings and photographs at the Potrero Hill Neighborhood House, 953 De Haro, SF, at 2 pm. These artists have already been the subject of local and national television coverage, and their performance explicitly links the waterfront to the hill where so many longshoremen lived. The \$2 fee (or PAS voucher) benefits the Neighborhood House, which continues the "settlement" work that it began in 1906. Call 826-8080.

★ Free films by SF Art Institute students will be screened in the institute auditorium at 800 Chestnut. Films by students receiving their Masters of Fine Arts will last from noon to 3 pm and films by undergraduates begin at 6 pm. Call 771-7020.

The Small Wonder String Band are identical twins who fiddle, pick and sing in the tradition of the Delmores and the Monroes. They're joined by The Perfect Crime, a couple of "ragtime-o-philes" who play blues, ballads and guitar duets, at Plowshares, a non-profit coffee house at Fort Mason, Bldg. 312, room 3-H, Marina and Laguna, SF, \$2 or PAS voucher, 7:30 pm, 441-8910.

★ Spectrum of the Arts is just that: French renaissance choir, Native American Dance and Song, Edward Albee's "Seascape," modern dance, Italian arias, jazz, mime, reader's theater, print show and more, 1 to 4 pm, California State University at Hayward, all free.

★ The 38th Annual Rose Show boasts Mayor Feinstein and fiancé Richard Blum cutting a ribbon. Then the inexhaustible politico will hold the rose "Paradise," which renowned ice sculptor Art Grant will use as a model for the biggest rose ever, using a 400-pound block of magenta and

lavender ice. 1-6 pm, the Hall of Flowers, 9th Avenue and Lincoln Way, Golden Gate Park, SF, free, 558-4268.

Video Free America this week showcases Circuit Rider Productions, who present "A Different Kind of Rain" (about spraying herbicide along the coast), "Looking In, Looking Out" (on aging), "Would Art Be Ours (art as an elite institution)" and "The High Cost of Food" (the effects of pesticides on farmworkers), 8 pm, 442 Shotwell, SF, \$2, 648-9040.

★ A Kite Festival begins with a kite building workshop, proceeds to a flying demonstration and culminates in a contest, 1-4 pm, Coyote Hills Regional Park, 8000 Patterson Ranch Road, Fremont, free, 471-4967.

★ The All-Day Beethoven Quartet-A-Thon begins at noon and ends when all 16 Beethoven quartets have been played, and they're not going to rush to finish them early. They'll do them right. Performers range alphabetically from the Alpine Quartet to Valley's Quartet, at Hellman Hall, 1201 Ortega, SF, free, 564-8086.

The National Stuttering Project, based in SF, is the beneficiary of a special concert by two local stutterers, comedian Tony DePaul and jazzman Turk Murphy, at Murphy's Earthquake McGoon's music hall, 4-9:30 pm, 128 The Embarcadero, SF, \$6, 387-7065.

The Grace Cathedral Choir of Boys and Men in their spring concert lift their many voices in Benjamin Britten's "Anthems" and the premiere of San Francisco composer Maia Aprahamian's "Prayers from the Ark" (aided by a chamber orchestra and electronic tape), 3:30 pm, Grace Cathedral, 1051 Taylor, SF, \$3 or PAS voucher, 776-6611.

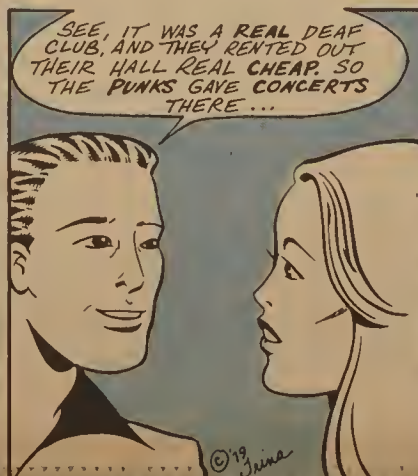
The Brahms Requiem (in German) as well as Frank Martin's "Six Monologues from Jeddeman" and Carl Nielsen's Orchestral Overture Pan and Syrinx, Opus 49 are performed by the California Bach Society, 8 pm, at St. Mary's Cathedral, SF, \$5, 922-7382.

21

MONDAY

★ **Fiberworks,** the center for textile arts, is holding a recep-

SAN FRANCISCO GOTHIC



CONTINUED...

tion for its latest show, "The Strip Show: Bare Elements and Strips—Plaited," in which the flat, flexible elements are sensuously combined to form two- and three-dimensional pieces, 6-8 pm, 1932 Bonita Ave., Berk., free, 548-6030.

The Ballet Nacional de Cuba performs for the first time in the Bay Area in tonight's "Giselle" at 8 pm, with Alicia Alonso, director, choreographer and prima ballerina, dancing the title role. Other performances through Sat/26 include "Les Sylphides," "Blood Wedding," "Spartacus" and repetitions of "Giselle." Berkeley Community Theatre, Allston and Grove, Berk., \$6-\$19.50, 421-1000.

Sonny Fortune, called by many the world's greatest alto saxophonist, brings his quartet from New York for a rare appearance on the West Coast at 9 pm, the Kuumbwa Jazz Center, 320-2 Cedar Street, Santa Cruz, \$5, 427-2227.

22

TUESDAY

The Japanese Animation Program includes some intriguing titles: "Grass Snake," "Devil Love Songs," "People Tormentor Series," "Crayon Angel" and "Phenakistiscope" at 7:30 pm, Pacific Film Archive, 2621 Durant Ave., Berk., \$5, 642-1413. It's followed by another program at 9 pm of Rene Clair's "The Italian Straw Hat" (1927) and "Cohl Animation Program" (1909-1912).

The SF Giants are back in town for the first time in a couple weeks as they assert their stature over the red-legged Cincinnatians, 7:35 pm and Wed/23 and Thurs/24 at Candlestick, \$5 a box, \$4 reserved, \$3 for youths. Games are broadcast over KNBR-68.

★ **Blanche Brody's** uniquely Californian paintings and monotypes have been enthusiastically reviewed in The Christian Science Monitor (as art, not science). She's studied under Richard Diebenkorn, and the George Belcher Gallery is exhibiting her works beginning today, 11 am to 5:30 pm, 109 Geary at Grant, SF, free, 981-3178.

The Ice Follies shifts its base to the Oakland Coliseum Arena today through Sun/27, and it boasts the same smooth-moving stars, like the irresistible "Mr. Debonair" (his 29th debonair year), jazz-rockers and clowns, at 7:30 pm. Tickets are available at Ticketron and Macy's, \$5-\$7, 658-7800.

23

WEDNESDAY

Breaking into News and Feature Writing is a forum for newcomers to the media, sponsored by Media Alliance and including panelists from New West, the Examiner and the Berkeley Barb. Bring your resumes and you can legitimately expect refreshments for \$3.50, Fort Mason, Bldg. 310,

Marina Blvd. and Laguna, SF, 7:30 pm, 441-2557.

★ **The Troupe Inanna** performs traditional dances of the Middle East and the Orient, noon to 1 pm, at the Fine Arts Museums of SF Downtown Center, Three Embarcadero Center, Podium Level (which has won a temporary reprieve to continue operation), in conjunction with an exhibition of oriental rugs, "The Weaver's Art: Selected Rug Traditions of the Middle East and China." Call 434-1407.

Miss Alice Faye, the "Queen of 20th Century Fox" and one of America's top box office attractions for a decade, makes a personal appearance at the Warfield Theatre, 982 Market St., SF, for the benefit of ASK (Aid to Adoption of Special Kids) at 8:30 pm. Film clips include scenes from "In Old Chicago" (the great disaster scene), "The Gang's All Here," "State Fair" and "Little Old New York" (thinly veiled Fanny Brice). The full-length feature is the glamorous and seldom-seen "Lillian Russell," co-starring Henry Fonda and Don Ameche. \$10 for orchestra seats, \$5 for balcony, 775-7723.

Carmen McCrae, "singer's singer" and a San Francisco favorite, inaugurates the city's reborn nightclub, Redante's, 20 Mark Twain Lane (site of The Dawn Club, one of SF's earliest "niteries," where Turk Murphy got his start), off Market Street, next to the Sheraton Palace. Showtimes are 9 and 11 pm, tickets available at the Downtown Center Box Office and Bass, 777-1955.



Caridad Martinez in the Ballet Nacional de Cuba production of "Tarde en la Siesia," see Mon/21.

24

THURSDAY

★ **Japanese Brush Painting Demonstrations** and fifty

artists showing and selling their works make up the free Spring Art Fair on Maiden Lane, that chic former redlight district that extends two blocks east of Union Square in SF. The mall will be open to pedestrian traffic only, cafes will open onto the street, and everything from sculpture to acrylics will be shown, 11 am to 6 pm. Call 871-5407.

Ray Bradbury, the popular science-fiction writer and visionary, addresses the topic,

"The Space Age As Creative Challenge," 8 pm, Flint Center, Foothill College, Cupertino, \$5, 948-8590.

★ **"The Plan for Golden Gate Park"** is discussed, debated, belittled, aggrandized, made greener, made dusty, thanks to citizen input at a meeting of the SF Recreation and Park Department, 6 pm, the Hall of Flowers, 9th Avenue and Lincoln Way, Golden Gate Park, free and open to the public, 558-2225 or 558-4268.

★ **International Trade Day '79** in Oakland's Jack London Square promises free and lively entertainment: "heavy equipment" displays, boat tours, food-sampling ("cuisine sampling" in the press release) booths and, best of all, whaleboat racing, a "form of robust competition," with eight-man teams from local steamship lines propelling 20-foot, clipper ship-era Monomoy class whaleboats over a one-mile course in the Oakland Estuary. Call 444-3188.

Cinematheque welcomes the Irish story-telling filmmaker Thaddeus O'Sullivan and his film "On a Paving Stone Mounted" "The story is the telling of a dream and a journey, or two places and more than two times. At first it is a romance set against the raw and basic manner and lifestyle in Ireland, coupled with a dreamed notion of English sophistication. So the film asks its first question, and arranges its possibilities—is it true?" 8 pm at the SF Art Institute, 800 Chestnut, \$2 (and free coffee), 586-8486.

"**The Roaring Girl**" is director Sue-Ellen Case's adaptation of an Elizabethan play with an added twist: the cast is all women. 8 pm, through Sat/26, Durham Studio Theatre, UC Berk., \$2.50 general, \$1.50 students, 642-0212.

25

FRIDAY

Donizetti's "Don Pasquale" is being produced by the "nationally recognized regional opera company," West Bay Opera, 8:15 pm tonight and Sat/26 and 2 pm Sun/27, Palo Alto Community Theatre, Middlefield and

Embarcadero, Palo Alto, \$6 (youth \$3, Sunday only), 329-2623.

Sande Hershman and Friends and their program, "Roots and Wings," are this week's Spring Concert of "Inspirational Music Blending East and West" at Network Coffeehouse, 1036 Bush, SF. These are "Songs of Love with angelic voice, singing and chanting both original and ancient melodies and mantras" with tamboura, guitar, congas and piano, 8:30 pm, \$3, 989-6097.

The Five Centuries Ensemble is a quartet of a soprano, counter-tenor and players of the viola da gamba and keyboards, performing old and new music. Tonight's concert includes Henry Purcell's "Elegy upon the death of Queen Mary," Louis Couperin's "Chaconne in Fa," John Cage's "The Wonderful Widow of 18 Springs" and Lukas Foss's "Three Airs for Frank O'Hara's Angel," 8 pm, Hertz Hall at UC Berk., \$5 general, \$3 students, 642-0212.

Dame Edith is a dramatic characterization of Edith Sitwell, English eccentric and poet, illustrated with music, dance and readings by the newly-formed Scarabombardon Dance Theatre, 8 pm, tonight and Sat/26, Fort Mason, Bldg. 312, Marina and Laguna, SF, \$3 or PAS voucher, 552-9487.

New Music from Russia, Estonia and Lithuania is a must for all slavophiles and fans of Osvaldas Balakauskas, Jurgis Juopaitis and Jan Kohn. It's performed by faculty members of Sonoma State University at 1750 Arch Street in Berkeley (and broadcast live on KPFA, FM 94), 8:30 pm, \$3 general, \$2.50 students, \$2 senior citizens, 841-0232.

"**Gospel at the Symphony**" brings together Edwin Hawkins and the Love Center Choir with the Oakland Symphony at the Concord Pavilion for one night only, 8 pm, \$7.50-\$8.50 reserved, \$5.50 general, \$3.50 for children under 12, 798-3311.

The Berkeley Jazz Festival opens tonight with John Klemmer, Betty Carter, the Tony Williams Band, plus local jazz acts, 6 pm, Greek Theatre, UC Berk., \$8.50 (\$9.50 day of the concert), \$7.50 students, 864-0815.

Classical North Indian vocal music is performed by George Ruckert on sarod and Phil Ford on tabla, 8 pm, San Rafael Improvement Club, 5th Ave. at H St., San Rafael, \$3, 454-6264.

Multi-Media Showcase is a concert of photographic images choreographed to music "in contrast to the gaggle-of-projector, computer-programmed technology that prevails" in amusement parks and corporate public relations. 8 pm UC Extension Auditorium, 55 Laguna St. at Market, SF, \$3, 681-7980.

The Rick and Ruby Show brings back the rock and roll satirists after a national tour. They promise raunch and comedy, aided by Rosie Radiator, the woman who tapdanced across the Golden Gate Bridge, and The Pushrod and Sister San Andreas, the Faultless Nurse, tonight and Sat/26 at the Boarding House, 960 Bush, SF, 441-4333.

Flora Purim with Airtio bring their distinctive jazz and Latin fusion to the Old Waldorf tonight and Sat/26, 8 and 11 pm, 444 Battery, SF, \$6 in advance and \$7 the day of the show, 397-3884.

★ indicates general admission of \$1 or less.
—Doug Shaffer

"Poised," a painting of a plume moth, is part of the "Natural Encounters" exhibit at the Environmental Art Gallery of the SF Ecology Center, 13 Columbus, SF, 391-6307, May 18-June 15.



COMPLETE ENTERTAINMENT GUIDE



CLUBS

SAN FRANCISCO

Atrium Lobby: Dick Saltzman Quartet (jazz), 1-5 pm, with guest artists Chuck Travis and Bruce Wolf, 2-3 pm Sat/19, Hyatt Regency, Market at California, 788-1234

Blarney Stone: Paddywagon (Irish rock), Fri, Red Dust (bluegrass/country western), Sat, Irish Country (Irish), Sun, 5716 Geary, 752-3326

■ The Boarding House: Bandaloons (comedy), Leila T. Snake (comedy), Ivy and the Eaters (new wave), Grayson Street (r&b), W/2 the Comedian, Fri/18, the Toons (pop), Pete Crabbe (comedy), Sat/19, California Zephyr (country/rock), Sun/20, Rickie Lee Jones, Sam Diego, Wed/23-Thurs/24, Rick and Ruby (comedy), Rosie Radiator and the Pushrods (tand dance), Fri/25-Sat/26, 960 Bush, 441-4333

■ Boarding House Comedy Showcase: Joel Berman, Thurs/17-Fri/18, Gil Christner, Joyce James, Sat/19, open mike with Joel Berman, Thurs/24 Mark Miller's final performance before moving to L.A., Fri/25, all comedy acts, 960 Bush (downstairs), 441-4333

Cesar's Palace: Tipica Ideal from New York (salsa), through Sun/20, Machito (Latin/jazz), Thurs/24-Sun/27, 3140 Mission, 826-1179

■ Chez Jacques: Snow (comedy), 10 pm Fri/18, Pilar du Rem (jazz/pop), 9:30 pm Sat/19, "Springtime, Lovetime, May" (cabaret), 2 pm, "Paris in SF" (cabaret), 4 pm, Tony Michaels, 8 pm Sun/20, Jose's Black Cat Opera in "La Boheme," 8 pm, Elyse (jazz/pop), 10 pm Mon/21, Susan Rubin (pop/ballad), 10 pm Tues/22, Marsha Rice and Suzanne Cooper, 10 pm Wed/23-Thurs/24, Hellman and Groves (pop), 10 pm Fri/25, 1330 California, 775-7574

The City: Samonte (jazz), Thurs/17-Sat/19 White-White and Co (soul/pop), Tues/22, Messiah (gospel/rock), Wed/23, Montgomery at Broadway, 391-7920

Coffee Gallery: Nick Gravenites (blues), Fri/18-Sat/19, 1353 Grant, 397-3751

Earthquake McGoons: Turk Murphy's Jazz Band, Tues-Sat, National Stuttering Project benefit with Turk Murphy (jazz) and Tony DePaul (comedy), Sun, 128 Embarcadero, 986-1433

Fanny's: Sharon McNight (pop/ballad), Fri-Sat, afternoon Sun, Martha Lorin (jazz/blues), Sun-Mon, the Streethearts (rock/pop), Tues, Pam Brooks (pop/operetta), Wed-Thurs, 4230 18th St., 621-5570

Ghirardelli Wine Cellar: Leo Collingnon (classical guitar), 6 pm Fri-Sat, 3 pm Sun, Timothy Dawe and Ms Pickens (cabaret), 8:30 pm Fri, Jeff Wyman Band (rock), 8:30 pm Sat, Wayne Smith, 5:30 pm Sun, 8:30 pm Wed, Skip Henderson, 8 pm Sun, Bob Bullin, 8 pm, open mike with Timothy Dawe, 8:30 pm Mon, Nancy Milon, 6 pm, Stan Mott, 8:30 pm Tues, Jim Nelson, 6 pm Wed, Tom Jones, 6 pm, John Palme and Jim Nelson, 8:30 pm Thurs, Ghirardelli Square, Bay at Polk, 776-5021

Goat Hill Pizza: Dick Crook and Chris Dabney (jazz), 7:30 pm Sat/20, Nancy Kennedy (jazz piano), 11 am Sun/20, 300 Connecticut at 18th St., 641-1440

Gordon's: Denise Perrier with James Brown (jazz/pop), Fri-Sat, Patty Wolfe with Bob Parks (pop/ballad), Mon-Thurs, 118 Jones, 771-7575

Great American Music Hall: Mel Martin and Listen (jazz/Latin), David Freisen with John Stowell and Dan Smith (jazz), Fri/18, Bill Summers and Summer's Heat (fusion/funk), Sat/19-Sun/20, 859 O'Farrell, 885-0750

Gulliver's: Donna Turner Band (blues/rock), Fri/18, Tom McFarland Blues Band, Sat/19, Lisa and Debbie (blues), Mon/21, Sam Rudin (jazz piano), Tues/22, Driftwood (country/rock), Wed/23-Thurs/24, Mann Red Show (country), Fri/25, 348 Columbus, 982-0833

■ Holy City Zoo: Steve Seskin (folk/rock), Fri, Street Heats (rock/pop), Sat, SF Funnies (comedy), Sun-Wed, jazz jam session, Thurs, 408 Clement, 752-2846

Hotel Utah: Rova Saxophone Quartet (jazz/new music), Fri/18, Oakland Hot Babies (jazz), Sat/19, open mike, Tues/22: Randy Craig Trio (jazz/rock), Wed/23, Steve Seskin (folk/rock), Thurs/24, Shashi and the X-M's (jazz), Fri/25, 500 Fourth St at Bryant, 421-8308

Kabbalah Koffee House: Marilla Pivonka and Jan Keen (folk), Wed/23, Mark Nattalin (blues piano), Thurs/24, SF Jewish Community Center, 3200 California, 346-6040

Keystone Korner: Sonny Fortune Quintet (jazz/fusion), through Sun/20, Iba, Mon/21, Arnett Cobb Quartet (jazz), Tues/22-Sun/27, 750 Vallejo, 781-0697

Last Day Saloon: Hoo Doo Rhythm Devils (r&b), Fri/18-Sat/19 rock jam session with the Water Bros. and the Lone Stars Sun/20, audition, Mon/21 Hearts on Fire (country/rock), Tues/22 Boarding House Reach (country/rock), Wed/23, Chuck Wagon and the Wheels (country), Thurs/24, Mike Brown's Country Jam (country/rock), Fri/25, 406 Clement, 387-6343

Mabuhay Gardens: "Cheap Dinner Show (revue) 9:30 pm Fri/18-Sat/19, Dead Kennedys, the Bags, the Units, 11 pm Fri/18, Tuxedo Moon, Noh Mercy, the Humans, 11 pm Sat/19, Richi Ray the Beans, Beat 11 pm Sun/20-Real Kids from Boston, Sex Dogs Lund Tales,

M, 10:30 pm Mon/21, Real Kids, Six O'Clock News, Onders, 11 pm Tues/22, "Red Italy" with Jennifer Miro of the V.I.P.s (film), 8 pm Wed/23, Fri/25 V.I.P.s, Eye Protection, Tattooed Vegetable, 11 pm Wed/23, Outrageous Beauty Contest (revue), 9:30 pm Thurs/24-Fri/25, V.I.P.s, Noise, Hwy (rock), 11 pm Thurs/24, V.I.P.s, No Sisters, Go Gos, 11 pm Fri/25, all new wave acts excepti where noted, 443 Broadway, 956-3315

Major Pond's: Bishop Norman Williams (jazz), Fri/18, Anna Klinger (pop/ballad), Sat/19, Fri/25, Lovey Blue (jazz/blues), Wed/23, Omar Hakim Khayyam (blues), Thurs/24, 2801 California, 567-5010

Mooney's Irish Pub: Suzi McKee and the Saddietes (country), Thurs/17-Sat/19, closed, Sun/20, Pete Zangara (rock/blues), Thurs/24-Fri/25, 1525 Grant, 982-4330

Network Coffeehouse: Buddy Comlort Ensemble (voice/reads), Fri/18, Laura McHale (pop/ballad), Mon/21, Roots and Wings with Sandra Hersham, Fri/25, 1036 Bush, 989-6097

■ Old Spaghetti Factory: Spaghettini Jam (comedy), Fri-Sat, open comedy workshop, Mon, Flash Family (comedy), Thurs, 478 Green, 626-8696

Old Waldorf: Reconstruction (jazz/rock), Fri/18-Sat/19, John Stewart (folk/rock), Sun/20, Flora Purim and Airtio (Latin/fusion), Fri/25-Sat/26, 444 Battery, 397-3884

■ Other Cafe: Michael Bloomfield (rock/blues), Fri/18, Ellis Levinson (comedy), Sat/19, Betty Kaplowitz (pop/ballad), Sun/20, open mike, Mon/21, "A Tribute to Woody Guthrie" (country/ballad), Tues/22, stand-up comedy, Wed/23, Reilly and Maloney (Irish/pop), Thurs/24-Fri/25, 100 Carl at Cole, 681-0748

Owl and Monkey Cafe: Larry and Mylos (bluegrass), Fri/18, J C Burns (blues), Sat/19, open mike, Thurs/24, Harry Mann (jazz), Fri/25, 1336 9th Ave, 664-9892

■ The Palms: Vicki Randall (jazz/rock), Fri/18: Pearl Harbor and the Explosions (new wave), Sat/19, Java (rock/reggae), Sun/20, Sharon McNight (pop/ballad), Mon/21, Mirrors (rock), Tues/22, Will Porter Band (r&b), Wed/23, Ivy and the Eaters (new wave), Thurs/24, Leila T. Snake (comedy/new wave), Fri/25, Polk at Pine, 673-7771

Patch County: Pete Zangara (rock/blues), Sat, Sharon Wagner (folk/blues), Sun, Tues, Billy Mon, Thurs, Keith McKimmie (rock), Wed Church at 25th St., 648-9857

Paul's Saloon: High Country (bluegrass), Fri, Iba, Sat, Good Ol' Persons (bluegrass), Sun, bluegrass jam session, Mon, Old Friends (bluegrass), Tues, Done Gone (bluegrass), Thurs, 3251 Scott, 922-2456

Peta's: Fran Fosten Quartet (jazz), Fri, Sun, Kitty Margolis Quartet (jazz), Sat, Keil Roberts, 5-8 pm, Mark Levine with the Susan Winder Trio (jazz), 9 pm Mon, Kai Hutchins Trio (jazz), 6:30-9:30 pm, Theresa Naomi Butts Quartet (jazz), 9:30 pm Tues, Jazz Express, Wed, Wanda Ingram and the Lounge Lizards (jazz), Thurs, 577 Columbus, 982-4999

Plowshares Coffee House: Small Wonder String Band (country), the Perfect Crime (blues/ragtime), 7:30 pm Sun/20, Fort Mason Bldg 312 (third floor), near Laguna at Marina, 441-8910

■ The Punch Line: Bob Shaw, Dana Carvey, through Sat/19, George Wallace, Jimmy Aleck, Wed/23-Sat/26, all comedy acts, 444-A Battery, 397-4336

Rainbow Cattle Company: the Haircuts (rock), 5 pm Sun/20, 199 Valencia, 861-9652

Redante's: Carmen McRae (jazz/ballad), Wed/23-Sat/26, 20 Mark Twain Lane, 777-1955

Roland's: Iba, Fri, Federico Cervantes Trio (jazz), Sat, Tues-Thurs, John Cordoni's Big Band (jazz), Sun-Mon, 3309 Fillmore, 921-7774

■ Russo's: Roger Saloom (pop/ballad), Fri/18, Thurs/24 Steve Seskin (folk/rock), Sat/19, Wed/23, Kevin Martin, Sun/20, stand-up comedy open mike with Dan Ratterly, Mon/21, Randy Craig Trio (jazz), Tues/22, Nicholas, Glover and Wray (pop), Fri/25, Union at Grant, 391-4343

Sacred Grounds: Tree, Fri/18, Brad Monnette, Sat/19, Ian Mishkin (folk), Sun/20, Ragged But Right (country/swing), Mon/21, Friendship (folk/rock), Tues/22, Yerba Buena Sheiks (r&b), Thurs/24, Nathan Lang, Fri/25, 2095 Hayes, 387-3859

Sound Track: Full Speed Ahead (country/rock), Fri/18-Sat/19, 14th St at Mission, 621-3919

Temple Beautiful: Honey Davis (rock), Vandal's (new wave), Escape Velocity (new wave), Fri/18, Mary Moody, Pressure, SSI (all new wave), Sat/19, Beverly Wilshire and Richard Gossett (new wave/reggae), SVT with Jack Casady (rock), Fri/25, 1839 Geary, 346-0606

Venetian Room: Leslie Uggams (pop/ballad), through Wed/23, Fifth Dimension (soul/pop), Thurs/24-June 6, closed Mon, The Fairmont, Mason at California, 772-5163

Washington Square Bar & Grill: John Horton Cooper (jazz piano), Fri-Sat, Mike Lipskin (jazz piano), Sun, Burt Baies (jazz piano), Mon-Tues, Norma Teagarden (jazz piano), Wed, Dick Fregulia and Dorahay Moscovitz (jazz piano/vocals), Thurs, 1707 Powell, 982-8123

Ye Rose & Thistle: Cornelli Hurd (country/swing), Fri/18, Daddy-O (50s rock), Sat/19, J Borg (country/rock), Sun/20, the Natives (rock), Thurs/24, Hoo Doo Rhythm Devils (r&b), Fri/25, 1624 California 474-6968

EAST BAY

■ Ace McMurphy's: V. S. de Chidlers, Bob Dickson, Michael O'Brien, Ed and Norm Hazzard, Michael Markman and Joyce James (all comedy), Tues/22, 1103 Embarcadero, Oakl., 893-6700

Barclay Jack's: Michael Moss and SF

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Limited (jazz/rock), Thurs-Sun, Joachin Young Trio (jazz), Mon-Wed, 1211 Embarcadero, Oakl., 261-3287

Berkeley Square: Vince Hickey's Jazz Cardinals (jazz/swing), Fri, Lee Harris Quartet (blues), Sat, jazz jam session with Quintessence, 4-11 pm Sun, East Bay Mud (rock/funk), Mon, Wave (reggae), Tues, Pure Honey (soul/pop), Wed, Contraband (rock), Thurs, 13333 University, Berk., 843-6733

■ Freight and Salvage: Bill White (bluegrass), Fri/18, Darryl Henriques (comedy), Sat/19, closed, Sun/20, Mark Miller (comedy), Dana Carvey (comedy), Mon/21, Gary Salzman and Friends (pop), Tues/22, Reilly and Mahoney (Irish/pop), Wed/23, Saheeb String Band, Thurs/24, Ms Clawdy (cabaret), Fri/25, 1827 San Pablo, Berk., 548-1761

Harlow's: Marshall Rose (rock), Wed-Sat, 39135 Civic Center Dr., Fremont, 796-7922

International Cafe: Violation (new wave), Leapers (new wave), Fri/18, J. Borg (rock), Tizer (rock), Sat/19, poetry, Mon/21, Cottonmouth (blues), Tues/22, Edge (rock), Alizaron, Wed/23, Sain Steel (rock), Glass, Thurs/24, Contraband (rock), Next Exit (rock), Fri/25, 2516 Telegraph, Berk., 841-9070

Ivy's: East Bay Sunset (jazz), Fri-Sat, 4-8 pm Sun, Maxine Glover (piano), 6-10 pm Fri-Sat, Sergei Bassehes (flamenco guitar), 7-10-11:30 pm Wed-Thurs, 380 Embarcadero, Jack London Square, Oakl., 835-2322

Keystone Berkeley: Brian Auger (rock), Stoneground (rock), Fri/18, David LaFlamme (rock), Sat/19, Omega (rock), Natural Impulse (rock), Sun/20, Beluga Whale (rock), Mon/21, closed, Tues/22-Wed/23, Mark Ford Band (rock), Thurs/24, Reconstruction (jazz/rock), Fri/25, 2119 University, Berkeley, 841-9903

La Pena: Hedzoleh Soundz (hillite), Fri/18, Vicki Randall Band (jazz/rock), Sat/19, Festival de la Nueva Cancion Latinoamericana (Latin folk), Sun/20, Anzonini del Puerto with Keni El Lebriano (gypsy music/dance), Mon/21, Coro Hispano de SF (Mexican choral), Thurs/24, see Offbeat Movies and Political Alerts for other events, 3105 Shattuck, Berk., 849-2568

Larry Blake's: Pure Honey (soul/pop), Fri, the Zone (rock/pop), Sat, Liz Lewis Band (jazz/pop), Sun, Robb Fischer (jazz), Mon, Rose Street (jazz), Tues, Andrei Kilaev (jazz piano), Wed, Rathskeller Band (r&b), Thurs, 2367 Telegraph, Berk., 846-0886

Mr. Major's: Don Ramsey Quintet (jazz), Fri/18-Sun/20, jazz jam session with Don Ramsey, 5-9 pm Sun/20, Huston Person and Elita Jones (jazz), Thurs/24-Sun/27, 8021 MacArthur, Oakl., 569-6000

The Point: Dick Oxtol's Golden Age Jazz Band, Fri-Sat, 32 Washington, Point Richmond, 233-4295

Precita Park Cafe: Blues Survivors (blues), Fri/18, Jennifer Clevinger Trio (jazz), Sat/19, Bishop Norman Williams Group (jazz), Wed/23, Night Train (jazz/salsa), Thurs/24, Automatic Slim (rock/blues), Fri/25, 300 Precita, 285-6626

Rosebud's: Doug Strobel (folk/blues), Joe Miller (ragtime), Fri/18, High Country (bluegrass), Sat/19, open mike with Joe Miller, Thurs/24, Darol Anger Cello Quartet (string jazz), Fri/25, 433 First St., Benicia, (707)745-9988

SOUTH BAY

Barney Steele's: Uncle Rainbow (rock), Thurs/17-Sat/19, Jennifer Clevinger Quartet (jazz), Tues/22, Chuck Wagon and the Wheels (country), Wed/23, Daddy-O (50s rock), Thurs/24, J D Borman Band (country/rock), Fri/25, 590 Veteran's Blvd., Redwood City, 365-1238

■ Bodega: Poker Face (rock), Fri/18-Sat/19, Rubicon (r&b), Sun/20, Laugh Your Ass Off! (comedy), Mon/21, House Rockers (r&b), Tues/22, Fri/25, Pearl Harbor and the Explosions (new wave), Wed/23, Omega (rock), Thurs/24, 30 South Central, Campbell, (408)374-4000

■ Chuck's Cellar: Rick and Ruby (comedy), Fri/18-Sat/19, Swallow Tail, Mon/21, Reilly and Maloney (Irish/pop), Tues/22, Phoenix, Wed/23, Mindigo String Band, Thurs/24, Joe Cannon (folk/pop), Fri/25-Sat/26, 4926 El Camino Real, Los Altos, 964-0220

■ The Country Store Tavern: Glide (gospel/rock), Fri/18-Sat/19, Ball Taylor Band (rock), Sun/20, Rick and Ruby (comedy), Mon/21, Laugh Your Ass Off! (comedy), Tues/22, Garcia Bros (rock), Wed/23, Poker Face (rock), Thurs/24, Omega (rock), Fri/25, 157 W. El Camino, Sunnyvale, (408)736-0921

■ Eulipia Cafe: Friday Funnies (comedy), Fri/18, Madeline Eastman Quartet (jazz), Sat/19, Andy Ostwald (jazz piano), Wed/23, Neil Adler, Thurs/24, Paul Nagel Trio (jazz), Fri/25, 374 First St., San Jose, (408)293-6818

Fargo's: Hot Shot (rock), Fri/18-Sat/19, Starline (rock), Sun/20, Friends (rock), Mon/21, Del Pompadours (50s rock), Tues/22, Steppin' Out (rock), Wed/24-Sun/27, 2540 California, Mountain View, 941-6373

(country/bluegrass), Tues, Poker Face (rock), Wed, Boarding House Reach (country/rock), Thurs, 3877 El Camino Real, Palo Alto, 493-3433

Jumping Frog Saloon: Touch 'n Go (rock/top 40), Tues-Sat, Corpo Santo (salsa), Sun, 2540 California, Mountain View, 941-4900

The Hall: Daddy-O (50s rock), Fri/18, Trace (rock), Sat/19, Iba, Sun/20, Rya, Tues/22, Nimbus (rock), Wed/23, the Innocents (rock), Thurs/24, Stoneground (rock), Fri/25, 1425 Burlingame Ave., Burlingame, 348-1112

Iron Works Restaurant: Shagbark Hickory (bluegrass), Fri, Mark Ford Band (rock), Sat, Alan and Marsha Graham (folk/ballad), Sun, the Toons (pop), Mon, Back in the Saddle

■ Keystone Palo Alto: Pearl Harbor and the Explosions (new wave), Port O' Bello, Fri/18, Brian Auger (rock), Mistress (rock), Sat/19, Uncle Rainbow (rock), High Wire Radio Choir (comedy), Sun/20, Chuck Wagon and the Wheels (country), Bandaloons (comedy), Mon/21, closed, Tues/22-Wed/23, Back in the Saddle (country/bluegrass), Mark McColium (comedy), Thurs/24, 260 California, Palo Alto, 324-1402

Kuumbwa Jazz Centre: Rajesh Khan, Michele Silberman and Daniel Karp (North Indian music/dance), Fri/18, Sonny Fortune Quartet (jazz/fusion), Mon/21, 320-2 Cedar, Santa Cruz, (408)427-2227

Miramar Beach Inn: Water Bros (rock), Fri/18-Sat/19, Kevin Jarvis Ensemble, Sun/20, Lighten Up, Mon/21, Born Ready (rock), Tues/22, Hwy One (rock), Wed/23-Thurs/24, Boarding House Reach (country/rock), Fri/25-Sat/26, Coast Hwy Half Moon Bay, 726-9053

Odyssey Room: Bandana (rock), Tues-Sat, 799 E. El Camino Real, Sunnyvale, (408)245-4448

The Princeton: Madeline Eastman (jazz), Fri, Sun, Iba, Sat, Full Faith & Credit (big band), afternoon Sun, Capistrano at Prospect, Princeton (near Hall Moon Bay), 728-7311

Smoky Mountain Saloon: Omega (rock), Fri/18, Born Ready (rock), Sat/19, J D Borman Band (country/rock), Sun/20, Poker Face (rock), Mon/21, Chanter (rock), Tues/22, Cornell Hurd Band (country/swing), Wed/23, Del Pompadours (50s rock), Thurs/24-Fri/25, 33 S. Central Ave., Campbell, (408)866-8288

Wooden Nickel: Avalon (rock), Fri/18, Wed/23, Mirage Sat/19, Count Five, Sun/20, Ball Taylor Band (rock), Mon/21, Poker Face (rock), Tues/22, Glide (gospel/rock), Thurs/24-Fri/25, 2505 The Alameda, Santa Clara, (408)247-0552

NORTH BAY

The Dock: Elias (pop), Fri-Sun, Martin Blinder Trio (jazz), Wed-Thurs, 25 Main, Tiburon, 435-4550

Inn of the Beginning: Tasmanian Devils (rock/reggae), Port O' Bello, Fri/18, the Moonlighters (country/swing), the Arrows (rock), Sat/19, Touche, Ra, Wed/23, Vicki Randall Band (jazz/rock), Ms. Clawdy (cabaret), Thurs/24, Chuck Wagon and the Wheels (country), Back in the Saddle (country/bluegrass), Fri/25, Cotati, (707)795-9955

■ The Laguna: Lazy Bones (rock), Fri/18, stand-up comedy, Sat/19, Alan MacLeod, Dick Holdstock, Sun/20, Ron and Sally Price (folk/ballad), Tues/22, Therese, Wed/23, Paul and Margie (Irish), Everyman Gypsy Band (Irish), Thurs/24, open house, Fri/25, 234 S. Main, Sebastopol, (707)823-5240

Marshall Tavern: Easy Money (rock), Fri/18, Carnal Kitchen (rock), Sat/19, Jr. Earl (blues), Fri/25, Hwy 1, Marshall, 663-8141

Old Mill Tavern: Queen Ida's Bon Ton Zydeco Band (Cajun), Fri/25, 106 Throckmorton, Mill Valley, 388-9595

Rancho Nicasio: S V T with Jack Casady (rock), Fri/18, Crossection, Sat/19, Eyes, Wed/23, Zealots (rock), Thurs/24, the Moonlighters (country/swing), Fri/25, 1 Rancheria Rd., Nicasio, 662-2012

Resh House: Scat McShannon Band (fusion), Sat/19, Al Baba Cafe, 257 Shoreline, Junction, 388-9927

Sleeping Lady Cafe: Billy C. Farlow (country/swing), Fri/18, Fat Chance (rock), Sat/19, Richard Garneau (sitar), Sun/20, Mark Nattalin (blues), Paul Durkett, Mon/21, Goodman Bros (rock), Tues/22, Steve Mackey, Wed/23, Brazil Export (salsa), Thurs/24, Tasmanian Devils (rock/reggae), Fri/25-Sat/26, 58 Bolinas, Fairfax 456-2044

Sweetwater: Jules Broussard and Co (jazz/rock), Fri-Sat, afternoon Sun, 153 Throckmorton, Mill Valley, 388-2820

Uncle Charlie's: Eyes, the Skins (rock), Fri/18, Stoneground (rock), Sat/19, showcase, Sun/20, Jules Broussard (jazz/rock), Thurs/24, Fat Chance (rock), Fri/25-Sat/26, 5625 Paradise, Corte Madera, 924-9927

Yountville Saloon: Sierra (country/rock), Fri/18-Sat/19, Calvin Ross and Friends (jazz/rock), Sun/20, Street Hearts (rock/pop), Thurs/24, Jordan Playboy (country/rock), Fri/25-Sat/26, 6480 Washington St., Yountville, (707)944-2761

■ Indicates comedy acts.
"tbe" stands for "to be announced."
—Susan Barnes



MUSIC

MIXED BAG

Music Peddlers Fair: tanfares by the Nova Albion Brass (10 am-noon), full ensemble

works by the IVC Orchestra and Chorus (11 am, outdoors), lecture/demonstration by pianist Leonard Jared (11 am, band room), operatic works by the North Bay Opera Ensemble (noon, cafeteria), chamber music by the Marin Youth Orchestra String Quartet (1 pm, lounge), jazz by trombonist Frank Rehak (1 pm, outdoors), trombone clinic by Frank Rehak (1 pm, band room), classical guitar by Dave Biakney (2 pm), woodwind clinic by Mel Martin (3 pm), ragtime by Glenn Woodruff and Steve Burdick (3 pm, cafeteria), rhythm and blues by Touche (3 pm), studio techniques workshop with Mel Martin and HUN Sound (4 pm) and salsa by Brazil Export (5 pm), plus films, concessions and music equipment and paraphernalia flea market, Sat/19, 10 am-8 pm, Indian Valley Colleges, Ignacio Blvd., Novato, \$1.25 general, 883-2211

★ A Day to Play: chamber music by the SFCM Brass Quintet, country by the Marin Red Show, jazz by Henry Robinette, folk by Janed Redfern, jazz by Living on the Inside, pop/rock by Try, folk/rock by Blackberry and Spanish guitar by Liz Rosner, plus dance performances, jugglers and mental health exhibits and demonstrations, Sat/19, 11 am-4pm, Marx Meadow, Golden Gate Park, near 25th Ave at Fulton, SF, free, 921-4401

★ Health & Harmony Festival '79: highlight by Hedzoleh Soundz, jazz/rock by Sarah Baker, r&b by Rhythm and Bliss, blues by the Jay Blue Band, country/rock by the Silverado Band, Honey Creek, Harvest and Gypsy, folk by Ashley Cleveland, plus dance performances and new age expo, Sat/19-Sun/20, 11 am-7 pm, Sonoma County Fairgrounds, Santa Rosa, free, (707) 623-1489 or (707) 527-8502

Celestial Rainbow Healing Festival: acoustic, folk, spiritual and eastern-influenced music by Maxine-Karen Johnson, Daniel Kobiaka, Jordan de la Sierra, Sukay, Ancient Future, Sande Hersham, Schwake Roth, Ramana Das, Joseph S. Nathan, Morea Paradise Iasos, the Golden Light Ensemble, Djin & Asrali, Mashala, Maitreya & the Heavensong Choir, Beloved, Buddy Comlort, Paul Warner, Sylvan Grey and the Voices of Christ Gospel Choir, Sidney B. Cushing Amphitheatre, Mt. Tamalpais, \$10 at BASS, 835-4342

Hidden Valley Sunday:

MUSIC/IRISH ROCK AND ROLL

Mirasol: salsa, Sun/20, 2 pm, Marina Music Hall, Fort Mason Bldg 314 (second floor), Laguna at Marina, SF, \$2 or PAS voucher, 441-5705

★ **John Santos:** lecture/demonstration on Latin percussion, Wed/23, 7:30 pm, Mission Library, 3359 24th St., SF, 824-2810

ETHNIC

★ **Friends & Company:** a musical proclamation of the faith, Baha' U'Liah, followed by lecture/discussion, Fri., through June 1, 8 pm, Baha'i Center, 170 Valencia, SF, free, 431-4990

Kiva: sound and movement concert, with Korean dancer, HiAh Park, Fri/18, 8 pm, Center for World Music, Fort Mason Bldg 312 (third floor), Laguna at Marina, SF, \$3 general or PAS voucher, \$2.50 students and seniors, 848-8989

Sheila na Gig: Celi music and dance, with U.S. champion step dancer, Larry Lynch, Mon/21, 7:30 pm, Fort Mason Bldg 312 (third floor), Laguna at Marina, SF, \$3, 824-1768

Massenkoff Russian Folk Festival: traditional Russian music and dance, featuring a 50-member ensemble, directed by Nikolai Massenkoff, Fri/25, 8 pm, Center for the Performing Arts, 255 Almaden, San Jose, \$6-\$12.50, (408) 246-1160

Smt. Anima Roy: North Indian classical vocal music, accompanied by sitarist Daisy Paradis and tablaist Benji Wertheimer, Fri/25, 8 pm, San Rafael Improvment Club, Fifth Ave. at H St., San Rafael, \$3, 454-6264

Coro Hispano: all-Mexican program of works by Chavez, Sando and Galindo, plus folk songs and dances, Fri/25, 8:30 pm, Old First Church, Van Ness at Sacramento, SF, \$3 general, 776-5552

JAZZ/POP

George Benson/Seawind: jazz/pop and fusion, Fri/18, 7:30 and 10:30 pm, Sacramento Community Theatre, 1419 H St., Sacramento, \$8.90-\$9.90, (916) 449-5181, Sat/19, 8 pm, Greek Theatre, UC Berk., \$8.50 advance, \$9.50 day of the show, 642-9988, Sun/20, 7 and 10 pm, San Jose Civic Auditorium, 255 Almaden, San Jose, \$7.50-\$8.50, (408) 246-1160

The Varsity Drag/Nicholas, Glover & Wray: Forties' pop and dance music, at the "1940s Armed Forces Day Extravaganza," with costume and dance contests, plus hors d'oeuvres and no-host bar, in a benefit for the MCC-SF Eureka Fund, Fri/18, 8 pm, Heritage Place, 44 Gough, SF, \$7.50 advance at Castro and 18th St., SF, \$9 door

New Music Festival: avant garde and new music by Andrew Hill, Rova Saxophone Quartet, Idris Ackamoor Trio, Henry Kaiser/Gregg Goodman Duo and the Berkeley Arts Company, presented in conjunction with the Berkeley Jazz Festival, Sat/19, 2 pm, 155 Dwinelle Hall, UC Berk., \$4.50 general, \$3.50 students, 642-9988

Bill Berry Big Band: jazz and swing, featuring a 16-piece ensemble, Sun/20, 4 and 6:30 pm, Pete Douglas Beach House, Miramar Beach, off Hwy 1, Half Moon Bay, \$6, 726-4143

University Jazz Band: big band, directed by James Grantham, Mon/21, 8:15 pm, University Theatre, Cal State, Hayward, \$2 general, \$1 students and seniors, 881-3261

Berkeley Jazz Festival: jazz and fusion by John Klemmer, Betty Carter, the Tony Williams Band and Al Jarreau (Fri/25 at 6 pm), Weather Report, Sonny Rollins and Pat Metheny (Sat/26 at 3 pm), Joni Mitchell, Herbie Hancock, Tony Williams Duo, and Dizzy Gillespie (Sun/27 at 2 pm), Greek Theatre, UC Berk., all concerts \$8.50 advance, \$9.50 gate with \$1 discount for students, 642-9988

RECITALS

Stephen Pasero & Fred Clarke: guitar recital of classical works by J.S. Bach, Turina and others, jazz pieces by Erik Satie and Chick Corea, plus original duets, Fri/18, 8 pm, Marina Music Hall, Fort Mason Bldg 314 (second floor), Laguna at Marina, SF, \$3 or PAS voucher, 441-5705

★ **Lucie Schaff:** keyboard recital of works by Ravel, Schubert and Scarlatti, Fri/18, 8 pm, Hellman Hall, 1201 Ortega, SF, free, 564-8086

Jean Nandi: harpsichord recital of works by Couperin, Sweelinck and J.S. Bach, Fri/18, 8:15 pm, Thousand Oaks Center for Music and Art, 1821 Catalina, Berk., \$3 or PAS voucher plus \$50, 526-7934

Bruce Eberle & Stephanie Friedman: piano and mezzo-soprano recital of works by American composers, including Gershwin, Copland, Charles Griffes, Helps, Fennimore and Thompson, broadcast live over KPFA 94.1 FM, Fri/18, 8:30 pm, 1750 Arch, Berk., \$3 general, \$2.50 students, \$2 seniors, 841-0232

★ **Ellen Wasserman:** piano recital, Fri/18, 8:15 pm, Music and Business Bldg #1055, Cal State Hayward, free, 881-3721

Ivan Rebhoff: songs in English, French and Greek as well as Russian and German folk music, accompanied by Balalaika Ensemble, Sat/19, 8 pm, Masonic Auditorium, 1111 California, SF, \$7.50-\$9.50, 775-2021

Dennis Britten: vocal recital of works by Schubert, Faure and Richard Strauss and American composers Gershwin, Porter and Cohen, accompanied by pianist William Salem, Sat/19, Red Branch Hall, 1133 Mission, SF, \$4, 626-9169

Miriam Abramowitz & Irene Schreier: vocal and piano recital of songs by Robert Schumann, Clara Schumann, Hugo Wolf and Franz Schubert, Sat/19, 8:30 pm, 1750 Arch, Berk., \$3 general, \$2.50 students, \$2 seniors, 841-0232

★ **Joel Blair:** flamenco guitar recital, plus his own compositions, Sun/20, 2 pm, Seventh Avenue Presbyterian Church, 1329 7th Ave., SF, donation, 989-6097

Norbert Banse & Steve Lazarus: violin and piano recital, Sun/20, 3 pm, Helen Schoeni Theatre, Mendocino Art Center, Little Lake St., Mendocino, \$3, (707) 937-5818

David Tanenbaum: solo guitar recital, Sun/20, 8 pm, Church of the Advent, 261 Fell, SF, \$3 or PAS voucher, 285-2215

★ **Timothy Fox:** guitar works by Leo Brouwer and Stephen Dodgson and chamber music by Toru Takemitsu, Peter Maxwell Davies and Stravinsky with soprano Helen Saathoff and members of the SF Conservatory New Music Ensemble, Mon/21, 8 pm, Hellman Hall, SF Conservatory of Music, 1201 Ortega, SF, free, 564-8086

Anton Dermota: vocal recital of songs by Mozart, Beethoven and Schubert, accompanied by pianist Hilda Dermota, Mon/21, Annenberg Auditorium, Stanford University, \$6 general, \$3.50 students, 497-4317

★ **Pamela Decker:** organ recital of works by Bach, Messiaen, Albright and Harris, Wed/23, 8 pm, St. Mark's Episcopal Church, 600 Colorado, Palo Alto, free, 497-3812

Gwen Curatilo & William Parker: benefit recital of works by Brahms, Martin, Britten, Poulenc and Purcell, accompanied by pianist Edwin Flath, Wed/23, 8 pm, Calvary Presbyterian Church, Jackson at Fillmore, SF, benefit donations for the California Bach Society of \$5, \$10, \$25 and more, 493-6361

★ **Robert Grossman:** lute works by Bach, Billner and 17th century French lute songs, Thurs/24, 8 pm, Hellman Hall, SF Conservatory of Music, 1201 Ortega, SF, free, 564-8086

CHAMBER

★ **Suzuki School Musicians:** concert celebration of UNICEF's "Year of the Child," Fri/18, 6:30 pm, Oakland Museum of Art, 1000 Oak, Oakland, free, 457-4440, ext. 236

Pro Arts Quartet: works by Haydn, Imbrie and Beethoven, performed by violinists Norman Paul and Mariha Francis, violist Richard Blum and cellist Parry Karp, Fri/18, 8 pm, Hertz Hall, UC Berk., \$5 general, \$3 students, 642-9988

★ **Stanford Wind Ensemble:** works by Strauss, Zador, Elkus and Persichetti, directed by Arthur Barnes, Fri/18, 8 pm, Dinkelspiel Auditorium, Stanford University, free, 497-3812

★ **Mudflat & Sharpclaw Players:** recorder concert, Sat/19, 1-4 pm, Solano Cellars, 1580 A Solano Ave., Albany, free, 525-0379

★ **Oakland Symphony Ensemble:** works by Haydn, Beethoven and Dvorak, Sat/19 and Sun/20, 2 pm, Laney College Theatre, 900 Fallon, Oakland, free, 835-5250

★ **Beethoven Quartet-A-Thon:** the 16 complete Beethoven string quartets, performed by the Alpine, Con Brio, Heritage, Mid-Summer Mozart, Orpheus, Renaissance, San Andreas, San Francisco, Santa Cruz, Sierra String Valley's and The Second Quartets, The "There" Quartet of the Oakland Symphony, Roy Malan and Friends and the Twin Pines Ensemble, Sun/20, 10 am on, Hellman Hall, SF Conservatory of Music, 1201 Ortega, SF, free, 564-8086

Spring's "Love and Lust" Concert: part of the Chamber Music Series, Sun/20, 2 pm, Stiole Grove, La Verne and Montford, Mill Valley, \$5 general, \$3 students

Leonard Pennario & Chamber Soloists of SF: piano and chamber works by Schubert, Faure and Beethoven, Sun/20, 5:30 pm, sold out, but dress rehearsal at 10 am, Herbst Theatre, Van Ness at McAllister, SF, \$3 general, \$2 students and seniors, 922-7382

★ **Alea II:** new works by Stanford composers performed by The Ensemble for New Music, directed by Robert Harvey, with the Stanford Percussion Ensemble, directed by Danny Montoro, Tues/22, 8 pm, Dinkelspiel Auditorium, Stanford University, free, 497-3812

Five Centuries Ensemble: chamber works from Couperin to Cage, from Frescobaldi to Lukas Foss, Fri/25, 8 pm, Hertz Hall, UC Berk., \$5 general, \$3 students, 642-0212

ORCHESTRAL/SYMPHONIC

SF Symphony: Bruckner's "Symphony No. 8" (Fri/18-Sat/19 at 8:30 pm) and Berlioz' "The Damnation of Faust," featuring mezzo-soprano Tatiana Troyanox, tenor Vinson Cole, baritone Michael Devlin and the SF Symphony Chorus, directed by Louis Magor (Wed/23 and Fri/25-Sat/26 at 8:30 pm, Thurs/24 at 2 pm), War Memorial Opera House, Van Ness at Grove, SF, \$4.50-\$14, 431-5400

Community Chamber Chorus: works by Dufay, Byrd, Lassus, Arcadelt and Bach, directed by Renee Grant-Williams, Fri/18, 8 pm, Calvary Presbyterian Church, Jackson at Fillmore, SF, \$2.50 or PAS voucher, 647-6015

Peninsula Women's Chorus: works by Brahms, Morley, Mendelssohn and Mozart, featuring pianist Artis Wodehouse, plus a new work by Kirke Mechem, featuring soprano Linda \$2.75), concerts take place Tues/22 and Thurs/24 at 8 pm, Sat/26 at 11 am, Paramount Theatre, 21st at Broadway, Oakl., \$6-\$11, 465-6400

University Symphonic & Concert Bands: directed by Marvin Nelson, Wed/23, 8:15 pm, University Theatre, Cal State, Hayward, \$2 general, \$1 students and seniors, 881-3261

Oakland Symphony/Edwin Hawkins & the Love Center Choir: "Gospel at the Symphony" a program of classical, popular and gospel/pop works, conducted by

continued next page

MUSIC

MICHAEL BRANTON

IRISH ROCK AND ROLL WITH ROOTS IN MYTHOLOGY

HORSLIPS, with Real Kids and verse jars, Thurs., May 17, 9 pm, Keystone Berkeley, 2119 University Ave., tickets \$2 (available from Rather Ripped Records, call 848-6493).

HORSLIPS (opening for Reconstruction), Fri., May 18, Sat., May 19, 8 & 11 pm, Old Waldorf, 444 Battery, SF, tickets \$6 advance (available through BASS, dial TELETIX), \$7 day of show, for info, call 397-3884

"Irish history begins with myths; that's how it's taught," Jim Lockhart says. "You learn Irish history as a child beginning with the earliest myths to the Flight of the Arrows to the present day. And it glides smoothly from myths into Norman invasions and so on. When we started digging into it for our music, we discovered that there was a huge body of stuff which has never been touched."

Lockhart plays keyboards, flutes, whistles and does vocals in Horslips, an Irish rock and roll band which takes its name from a legendary Irish warrior, circa 900 A.D. Three dates in the San Francisco Bay Area this week mark the last stretch of a three-month-long United States tour promoting the band's latest LP, *The Man Who Built America* (DJM Records).

Welding traditional Irish folk melodies with powerhouse rock is Horslips's forte, although after ten albums the traditional aspects are not as overt as in the earlier works. The new LP, produced by Steve

Katz (known for his work with Lou Reed), is undoubtedly the band's most commercial record yet. From "I'll Be Waiting," a soft ballad incorporating Irish influences, to strictly up-to-date rockers like "Loneliness" and the title track, the new album nicely juxtaposes tradition with technology.

"The whole point when we started was to write a kind of rock and roll that we could relate to," Lockhart says, "that had some kind of connection with ourselves, with our roots and with our own culture. Living in a scientific age, one of the things that has been slightly lost sight of is myths—they're just treated as the equivalent of faerie stories that are just sort of icing on the cake. But they do body forth the deepest beliefs of a people, you know."

Horslips formed in 1970 to play the role of a rock band for a Harp Lager television commercial. The fantasy of being rockers compelled Lockhart, Charles O'Connor (mandolin, fiddle, concertina, vocals), John Fean (guitar, vocals), Barry Devlin (bass, vocals) and Eamon Carr (drums) to pursue that vocation in earnest.

From their first self-released single in 1972, Horslips has been consistently popular on the Emerald Isle. Through the years, they have explored Irish culture with uncommon fondness. "But we



Horslips, which takes its name from a legendary Irish warrior, successfully fuses traditional melodies with powerhouse rock.

aren't reviving something that's dead," Lockhart explains. "In Ireland it's very much alive. You still hear these kind of taboo stories," he puts on a thick brogue, "like there was a farmer that went out and tried to cut down a Faerie tree (hawthorns are considered untouchable and magical in Irish mythology) with a bulldozer. And what happened but the bloody t'ing turned over on top of 'im and he was killed stone dead. It's totally believed."

Horslips began breaking in America with *The Book of Invasions*, a Celtic rock symphony, which traced the story of the Tautha De Denann, a race of sorcerers who ruled Ireland until their defeat by Milesian warriors. The sorcerers escaped underground to become the leprechauns and faeries of Irish mythology.

Aliens, another concept album, details the horrors of Ireland's potato famine in the mid-1800s, and the subsequent exodus to America. *The Man Who Built America* is the story of an Irish immigrant at the turn of the century. "We try to make the music match the feel of what the lyrics are

saying," Barry Devlin explains. "*Book of Invasions* was a big pomp and circumstance album; it was dealing with these mythical guys in prehistory. Then, with *Aliens*, we were dealing with more modern times, with what it's like for a race or consciousness to make out and implant itself somewhere else. This situation seemed to demand a more empirical approach; the songs were meant to be short and snappy and tell a quick story."

"*Man Who Built America* is an overview of the two albums, in a way, an attempt to make personal what happened in *Aliens*. We were trying to grab at the American myth, and that's the myth of the self-made man who is also a very lonely figure. Coping with loneliness is a very big part of the American character."

"In a way, it's a bit about us: playing a new city every night, building a place to work in that makes you feel secure and moving on again. I think of it as a poignant album, but it's also quite wry—almost tongue-in-cheek."

Lockhart points to the traditional Irish melodies that lurk behind the album's rock-oriented tracks. "In

'I'll Be Waiting,' for instance, the whole song is written with an Irish slow air called 'Sliabh Na Mban' as a musical counterpoint. That's what gives it the melancholy haunting feel. Or 'Long Time Ago,' the closing number on the LP, has got 'Gardai An Ri' as its theme, played on pipes and harpsichord, and it seems to me to give it a restless feel that matches the lyrics."

"It's so difficult to fuse the traditional with the rock," Devlin says. "Basically what we're doing is dragging Irish tunes kicking and screaming into a back beat," he laughs. "And the kicking and screaming is what gives the music its tension. They don't sit easily a lot of the time, so you have to work at it. It's a really daft way to write songs."

Lockhart says, "The other night a woman said to me that when we were doing our *Book of Invasions* piece onstage, she got the impression that we were embodying the people we were talking about, that we were sort of reincarnating them onstage. That's a bit hysterical, but it's a nice thought—that we're giving 'em a new lease on life."

continued from previous page

Sandusky, directed by Patricia F Hennings, Fri/18, 8 pm, First Congregational Church, Louis at Embarcadero, Palo Alto, donation requested Sun/20, 4:15 pm, First Congregational Church, 2323 Euclid, Redwood City, donation benefits Temple Beth Jacob reconstruction, 855-8195

Collegium Musicum: processions, dances, madrigals, lute songs and Byrd's four-part Mass, performed in costume, directed by Sandra Soderlund, Fri/18, 8:30 pm, Old First Church, Van Ness at Sacramento, SF, \$3 general, 776-5552

***SF Children's Chorus:** tun and nonsense music, at the Children's Art Festival, directed by Carol Negro, Sat/19, 1 pm, Civic Center, Polk at Grove, SF, free, 647-6015

Collegium Musicum & Harpsichord Trio: J.S. Bach's "Concerto for Three Harpsichords," featuring harpsichordists Bruce Brown, Martha Cook and Davitt Moroney, plus works by Handel and Schutz, featuring soprano Jill Feldman and mezzo-soprano Stephanie Friedman, directed by Philip Brett, Sat/19-Sun/20, 8 pm, Hertz Hall, UC Berk., \$2 general, \$1 students, 642-9988

California Bach Society/Berkeley Promenade Orchestra: Brahms "German Requiem," plus works by Martin, Nielsen and Britten, featuring soprano Gwen Curatillo and baritone William Parker, conducted by William Flath, Sat/19, 8 pm, Zellerbach Auditorium, UC Berk., \$4-\$6 general, \$3-\$5 students, 642-9988, Sun/20, 8 pm, St. Mary's Cathedral, Gough at Geary, SF, \$5, 421-1000

Stanford Glee Club: works by Lassus, Mozart, Bach, Haydn, Bruckner, Tsch and Foster, plus barbershop tunes and folk music, featuring the Axidentals and the Naturals, directed by Robert Mackinnon, Sat/19, 8 pm, Dinkelspiel Auditorium, Stanford University, \$3 general, \$1.50 students and seniors, 497-4317

Stanford University Chorus & Symphony: Honegger's "Jeanne d'Arc au Bûcher," directed by Andor Toth, Sun/20, 2:30 pm, Memorial Auditorium, Stanford University, \$3 general, \$1 students and seniors, 497-4317

Grace Cathedral Choir of Men & Boys: Maia Aprahamian's "Prayers from the Ark," plus anthems by Britten, directed by John Fenstermaker, Sun/20, 3:30 pm, Grace Cathedral, California at Taylor, SF, \$3 or PAS voucher, 776-6611

Lowell High Symphony: works by Rimsky-Korsakov, Bartok, Pjavel and Chopin, featuring flutist Courtney Hardy and pianist Julie Nishimura, directed by John Penner, Sun/20, 4 pm, Old First Church, Van Ness at Sacramento, SF, \$3 general, 776-5552

***City College Choir:** works by J.S. Bach and Mozart, directed by William Grothkopp, Sun/20, 4 pm, St. Paulus Lutheran Church, Gough at Eddy, SF, free, 239-3000

Oakland Symphony: concert version of Gershwin's complete "Porgy and Bess," featuring Donnie Ray Albert, Daisy Newman, Edward Pierson and Damon Evans, conducted by Harold Farberman, with the Oakland Symphony Chorus, guest directed by Phil Reeder, preceded by an open rehearsal, with comments by Robert Hughes and Jerome Nell (Sun/20 at 5:30 pm, continued next page

TV

DAVID ISRAELS

"SCARED STRAIGHT!": MEDIA HYPE OR CRIME PREVENTION?

A KBHK sales executive was sandwiched between a department meeting already under way and a visitor, who had overstayed his welcome, when the hot-shot corporate advertiser finally returned the urgent call. The harried exec grabbed the phone, flipped on a smile and prepared to deliver the pitch.

For KBHK's sales department, it wasn't quite panic time. But in less than ten days—on Sunday, May 20, at 10 p.m.—the TV station would rebroadcast the controversial documentary "Scared Straight!," and things weren't going smoothly. A sponsor had yet to be found. The popular, hard-hitting documentary's truthfulness and accuracy were under attack and KBHK, Bay Area commercial television's consistent ratings loser, had untold thousands of dollars on the line. This was no time to muddy the sales pitch with confusing controversies.

"'Scared Straight!' is a startling and disturbing show for teenagers," the salesperson explained, adding that it documents "a revolu-

tionary crime-prevention program."

But what the sales exec failed to tell the potential advertiser, who in the end resisted the hard sell, may be as startling and disturbing as the documentary itself.

"Scared Straight!," produced, written and directed by Arnold Shapiro of KTLA-TV in Los Angeles, is a vivid Academy Award-winning portrayal of the "shock-treatment" sessions that form the crux of the Juvenile Awareness Program at New Jersey's Rahway prison. During the two-hour meetings, prisoners bemoan the horrors of prison life to juvenile delinquents, in an attempt to scare criminal behavior out of the kids. Calling themselves "the lifers," some of the prison's life and long-term inmates began the program in 1976. Since then, more than 13,000 youths have been run through the sessions.

Originally the documentary was broadcast on Nov. 2, 1978 only in the Los Angeles market. But after the show led in the ratings, KTLA's

owner, Golden West Broadcasters, decided to syndicate the production.

Following a nationwide publicity build up, it aired in early March of this year in most of the nation's top 100 markets. The viewing audience's response was wild: "Scared Straight!" was either the top-rated or number-two program in most of the ten leading TV markets. In San Francisco it came in second, increasing KBHK's normal audience for that time period by more than 400%.

But the documentary generated more than just audience interest. In the living rooms and legislative chambers across the country, ho-sannas were sounded over the documentary's dramatic insistence that the Rahway program had an 80 to 90% success rate in turning juveniles away from criminal lives. Many viewers accepted wholeheartedly an end-of-the-documentary benediction by Judge Niccola of the New Jersey Juvenile Court, who said, "The project is today the most effective inexpensive deterrent [to juvenile delinquency] in the entire correctional process in America."

Shortly after "Scared Straight's!" nationwide broadcast, Dr. James Finckenaue of the Rutgers University School of Criminal Justice released a report that deflated the Rahway program's highly touted success rate. In a random sample comparing 46 juveniles who took part in the program with 35 who did not, the study found that 41% of those who participated committed serious crimes within six months, as against only 11% of those who did not.

Of the Rahway program's ability to cure kiddie criminals, Fincken-

auer told the Guardian, "It certainly has no effect, and one can't dismiss the possibility it is stimulating delinquency."

But producer Shapiro dismissed Finckenaue's study sample as "too small" and insisted he still believed the 80 to 90% success rate was accurate. Said Shapiro, "If even one of these kids can be helped, that's a success."

But in Washington, D.C., the National Center on Institutions and Alternatives, a government-financed research group, called for a Congressional investigation into the Rahway program and the "Scared Straight!" documentary. Researchers for the center had found that 13 of the 17 supposed "hardcore" juvenile delinquents featured in the documentary had all come from the white middle-class suburb of Ridgefield Park, N.J. According to center president Jerome Miller, ten of the 13 Ridgefield Park juveniles had been charged with offenses no more serious than "smoking marijuana now and then."

"You'd anticipate they'd go straight, not having gone wrong in the first place," Miller said in a phone interview.

Miller has also charged the filmmakers with manipulating the documentary to increase its dramatic impact. The juveniles were "too quiet" when they first went into the prison, he said, and a beginning sequence showing tough and cocky kids unafraid to enter the imposing prison was a second take. A KTLA spokeswoman called Miller's accusations "insane."

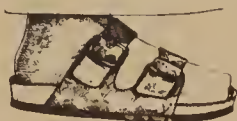
To some, this donnybrook may seem an insignificant flurry of differing statistics. In fact, though, the fight over "Scared Straight!" pro-

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Long-term convicts confront juvenile offenders in a scene from the controversial documentary "Scared Straight!"

vides a tight shot of television's powerful manipulative effects.

While Arnold Shapiro insisted there is nothing wrong with "a TV show helping to motivate people to investigate a good proposal," panacea-hunting legislators have used the hour-long documentary to set legislative priorities. In the wake of the show's phenomenal ratings, and as a result the positive publicity given to its quick-fix solutions, legislators in several states—including New York, Maryland, Florida, Missouri, Oregon and California—have set up or proposed scare-'em-straight programs.

In Maryland the "Scared Straight!" bandwagon seems to have gone out of control. There, a draconian proposal to scare Prince

Georges County juvenile offenders by throwing them into adult county jail for two weeks was doomed in a legislative committee until "Scared Straight!" aired on the tube, according to the National Center's Jerome Miller. Today, Maryland's jail-'em-straight law sits on the governor's desk, awaiting his signature.

Closer to home, California state Sen. Alan Robbins (D-Van Nuys), best known for his ardent anti-school-busing stand, has introduced SB 133, a scared-straight proposal, after attending a preview screening of the KTLA documentary. Proposing an appropriation of \$140,000 for his three-year pilot program, Robbins, according to one legislative observer, "demagogued" the bill through the Senate Judiciary Committee, where it passed 7 to 1. Ironically, much of the money in Robbins's program would pay for busing juvenile delinquents to and from participating prisons.

But for Golden West Broadcasters and the 120 local stations that have already bought "Scared Straight!," the heady debate over juvenile delinquency cure-alls is less important than the bottom line. Golden West, in a smart distribution move, concentrated on selling the show to ratings-weak independent stations. As a result, the documentary was broadcast on non-network outlets in nine of the top 10 markets.

To those independents, "Scared Straight!" was an inviting and relatively cheap syndication deal,

packaged to meet their needs: a proven ratings winner that could compete with prime-time network shows.

KBHK, a case in point, has long been the schlock shop of San Francisco television stations—its programming glutted with rehearsed movies, rerun sitcoms and rejected network sensationalism. In almost every time period, KBHK finishes a distant fifth in the ratings, well behind the four other San Francisco-Oakland commercial stations.

Even worse, the money-making prime-time period is a particular KBHK weak spot. Though many independents have difficulty competing against evening network fare, Channel 44's ratings are so weak, they barely beat noncommercial KQED. The broadcasting of "Scared Straight!," along with other changes at the station, signals an attempt to "breathe some additional life into our prime time," said Tom Spitz, director of programming at KBHK.

The added life, though, doesn't appear to be more than a glossy coating on a weather-beaten format. Beginning this month, Channel 44 junked its potpourri of old movies, rerun sitcoms and game shows. In their place, the station will air a single movie for the full three-hour period. To fill in the empty minutes with something other than Peninsula used-car salesman screaming at viewers to "come on down," Paul Wynne will be the host of a live call-in game show in

which viewers get the chance to win up to \$175. Whether the balding Wynne, who previously reviewed movies in 90-second blurbs for Channel 5's "Evening Magazine," will be able to boost Channel 44's dismal ratings with his effusive style is unknown. Clearly a "money-movie" format is not much of a programming change from the earlier movie/game-show/sitcom lineup.

The broadcasting of "Scared Straight!" also represents KBHK's penchant for cosmetic format changes. The station has often been the dumping ground for shows that KPIX (Ch. 5) found too violent or distasteful to broadcast. In 1976, for example, Channel 44 aired the violence-laden CBS film *Death Wish* after KPIX had rejected it.

Though "Scared Straight!" was neither a KPIX reject nor a B-movie production, its sensationalism fit into KBHK's previous audience-hyping strategy. Though it's now forgotten, a key part of the publicity surrounding "Scared Straight!" centered on each station's bold stand in airing the show's unedited foul-mouthed language. Some industry observers, however, wondered whether the titillating opportunity to hear the Supreme Court's seven dirty words in 60 short minutes (thanks to a special dispensation from the FCC) might not have added to the show's appeal.

In the end, most of the partici-

pants in the "Scared Straight!" hullabaloo will reap some kind of payoff. Spin-offs have already begun, with Shapiro preparing a mass-market "Scared Straight!" book. Following the deluge of press coverage, KBHK and other "Scared Straight!" rebroadcasters can expect high ratings and a good return on their investment. Some stations that have already rebroadcast the documentary haven't yet gotten their fill and have beseeched Golden West Broadcasters to let them run "Scared Straight!" a third time.

Even the "Scared Straight!" opponents have benefitted: rising out of the obscurity of academia, Dr. Finckenaue and his government-financed report have played statistical Davids battling the media-muscular "Scared Straight!" Goliath. Similarly, the relatively unknown National Center on Institutions and Alternatives can only be aided by the publicity it has won. Formed in 1977, dependent on government and foundation grants to survive, the center now has a welter of favorable press clippings to help in the grant-hunting game.

The only real losers seem to be the convicts and the juveniles preparing to enter their ranks. With little to gain from publicity, what purpose do they serve in the "Scared Straight!" media parade? As in the documentary itself, are they merely character actors filling in the dramatic touches to a riveting and profitable show? ■

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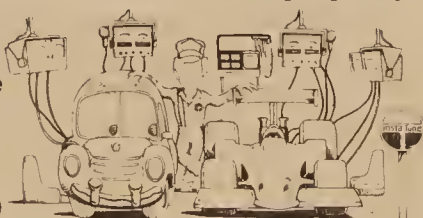
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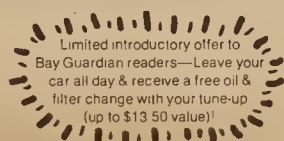


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THEATER: "THE BIKO INQUEST"

continued from previous page

James Setapen, Fri/25 (rescheduled from May 12), 8 pm, Concord Pavilion, \$8.50 reserved, \$5.50 lawn, \$3.50 lawn for children ages 12 and under, 798-3311.

Coro Hispano: see listing under Ethnic

OPERA

★ **Brown Bag Opera:** fully staged arias and ensembles from Mozart's "Marriage of Figaro" and "Così fan tutte," featuring soprano Georgia Prugh and baritone Richard Goodman, in English, Fri/18, noon, Cole Hall auditorium, UCSF, 513 Parnassus, SF, free, 666-2019.

West Bay Opera: Donizetti's "Don Pasquale," conducted by David Ramadanoff and staged by Pierrette Alarie, Fri-Sat at 8:15 pm, with matinee Sun. at 2 pm, through May 27, \$6 general, \$3 youth on Sun., 321-3471 or 329-2623.

Fritchman Chamber Society: Purcell's "Dido and Aeneas," featuring soprano Susan Baraban, directed by Janer Eldridge, Sat/19, 8 pm, sanctuary, First Unitarian Church, Franklin at Geary, SF, \$3 general, \$2 students and seniors, 776-4580.

San Jose Civic Light Opera: "Jesus Christ, Superstar," see Theater listings.

NOTES

SF Boys Chorus Auditions: spring membership auditions for boys between 7 and 12 with good, unchanged voices will be held Sat/12, call 664-5033 for details

Family Light Music Camp: Memorial Day weekend camp session with Jan Tange, Terry Garthwaite, Tom Dollinger, Bob Boyll, Pete Adams, Marty Allen, Patrick Burke, Wynn Westover, Nancy Wenstrom, Craig Talmy, Karen Drucker, Stu Feldman, Ray Scott and Dallas Smith, Fri/25 to Mon/28, Snow Mountain Camp, Nevada City, \$140 for adults, \$70 for children under 10, call 332-4943 for further details

SF Folk Music Club Camp: Memorial Day weekend camp at Camp Tamarancho in Marin, Fri/25-Sun/27, for the club's traditional Old Time Camp Meeting and Revival, \$4 for registration and three nights, write club at 885 Clayton, SF 94117 for more details

Gerry Zirin: leads an exploration of sound through voice and simple instruments, called "sound circle," Fri/18, 8 pm, Self Center, 555 Second Ave., SF, \$3 includes wine party afterwards, 386-7027.

Dorothy Barnhouse & Laurette Goldberg: conduct a seminar using 17th and 18th century European music to discuss the meaning of fine music, Sat/19-Sun/20, Calif. Historical Society, 2090 Jackson, SF, advance registration required, \$80 for seminar and lunches, plus \$10 for one-unit college credit from Dominican College, call 388-1244 for details.

★ SFCM Workshop: Hermann Jake Le Rou directed a SF Conservatory of Music program entitled "Towards a Better Understanding of Creativity," with Jane Brown performing her own ballet, "Medea," Chris Miller and Andrew Gray performing electronic music and dance collaboration called "Gymnarchos," Richard Huisma performing his own choreography and Le Roux performing "City of Night," by Sasha Matson, Wed/23, 8 pm, Hellman Hall, SF Conservatory of Music, 1201 Ortega, SF, free

Huisma performing his own choreography and Le Roux performing "City of Night" by Sasha Matson, Wed/23, 8 pm, Hellman Hall, SF Conservatory of Music, 1201 Ortega, SF, free.

Center for World Music: moves its headquarters next fall to San Diego, where its director Bob Brown assumes position as chairman of the music department at San Diego State University, so the Center has no plans to continue teaching concert or dance programs in San Francisco due to lack of funds, though some of the volunteers hope to raise money to preserve a branch of the Center for World Music in San Francisco by raising money to rent space at Fort Mason, call 848-8989 or 775-7555

*Indicates general admission of \$1 or less.
— Susan Barnes



THEATER

PREVIEWS

"The Taming of the Shrew": Wild West Ltd. recreates the Shakespearean classic in an American frontier setting. James Dunn directs this award-winning presentation opening at the Cannery Theater Wed., May 30 in an open-ended production. Previews Tues/22-Sun/27 and Tues/29, Cannery Theater, 2801 Leavenworth, SF, previews \$6, run \$7 & \$9, 421-1000, 441-6800.

THEATER

ROBERT CHESLEY

"THE BIKO INQUEST": DOCUMENTED ATROCITIES

THE BIKO INQUEST by Norman Fenton and Jon Blair. Directed by Richard Reinneccius and John Doyle at the Julian Theatre, 953 De Haro, SF, Thurs.-Sat., 8 pm, Sun., 3 pm, through May 26, 647-8098.

The Biko Inquest, now at the Julian Theatre through May 26, is political documentary theater: the bulk of the play consists of excerpted transcripts from the 13-day inquest held by the South African government to determine the cause of death of black leader Steven Biko. Biko died in September, 1977, while in the custody of the security police. The transcripts of the inquest were smuggled out of South Africa, and the play was written by Norman Fenton and Jon Blair under a commission from England's Royal Shakespeare Company. The Julian production is a West Coast copremiere; the play is receiving a simultaneous production by Los Angeles's Mark Taper Forum.

It does not diminish the importance of the play to admit that it contains nothing new for politically informed audiences who are already aware of the situation in

South Africa and who know well the ways of a dishonest government going through sham forms of justice. Alas, political art scarcely ever preaches to anyone but the converted, unless, perhaps, it manages to get on television or stars Jane Fonda—or unless it can build a large enough reputation as good entertainment despite its politics.

But *The Biko Inquest* is not a rouser. Instead, what power it has purely as a play builds gradually and with almost no "drama" onstage. We in the audience must construct the true drama in our minds. From falsified evidence and verbatim testimony that is often deliberately confused, transparently dishonest and complacently racist, we gradually piece together a grisly and shocking picture of Biko's last days: his being kept unwashed and naked like an animal, the running sores on his legs from the chains, his being beaten during interrogation and the detailed medical evidence of the consequent brain injury, the perfunctory "examination" by doctors in league with the police, the urine-soaked blankets he lay upon, the dying man's 750-mile journey

"The Barbecue": The Magic Theatre presents a world premiere written by John Robinson, directed by Ted Shank. A family gathered for a barbecue confronts the forces isolating them from one another. Previews Wed/23-Sat/26, 8:30 pm, Building 314, Fort Mason, SF, \$4 general, \$3 students, 885-9928

OPENINGS

"St. Louis Woman": The Black Repertory Group presents a rollicking, fun-filled musical set in 1898. Music written by Johnnie Mercer, production runs Thurs/17 through June 23, Thurs.-Sat., 8:15 pm, \$3.50, \$2 and 99¢ (seniors), 1719 Alcatraz Ave., Berk., 652-2120.

"The Water Engine": Illustrated Stage Company presents the West Coast premiere of David Mamet's melodrama set in 1934, about a factory worker who invents a water-powered motor and becomes a victim of Big Business, Mamet's companion piece, "Mr. Happiness," is also on the bill, directed by Steve Dobbins, production opens Fri/18 and plays Fri.-Sun., 8 pm, through June 17, Marina Theatre, Fort Mason, Laguna at Marina, Bldg 310, SF, \$3.50, 922-7635

"A Play by Bill Yamasaki": Asian American Theater Workshop presents Adrian Kinoshita-Myers's melodrama about a young Japanese-American playwright's search for success, directed by Judith Nihei, production opens Fri/18 and plays Fri.-Sat., 8:30 pm and Sun., 7:30 pm, through June 24, 4344 California, SF, \$4 or PAS voucher, 752-8324

ONGOING

Experimental Theater Pieces: Reckless dialogue, an experimental performing company, presents two new pieces "Tracis," about the values of the rigid society of John Calvin and the modern counter-cultural freedom, plus "Go to Your Destinations," a piece about a Victorian matriarch and an autistic child confronted by the 20th century, production opens Sat/12 and plays Sat.-Sun., 8:30 pm, through June 3, plus Fri/18 and Fri/1, 8:30 pm, Oasis, Waikabout Studio, 1360 Howard, SF, \$3 donation, or PAS vouchers, 282-7481

"Hedda Gabler": SF Actors Ensemble presents Henrik Ibsen's drama about a woman trapped in a pointless existence, directed by Stefani Priest, production opens Fri/11 and plays Fri.-Sat., 8 pm, plus Sun., 3 pm, through June 17, 2940 16th St., SF, \$3-\$4 general, \$2 seniors and students, or PAS vouchers, 861-9015.

"Love and Marriage": Oakland Ensemble Theatre presents three light one-acts about love and marriage. Earl Hill's "Strictly Matrimony," Ted Shine's "Herbert III" and John

to Pretoria in the back of a Land Rover.

Biko is the hero of the play, but, as it is written, he exists only in the audience's imagination; he cannot be onstage. The Julian Theatre has wisely chosen to make up for this crucial lack by adding to the text of the play statements by Biko himself as introductions to each act, recited by Billy Hutton—the only black in the production, of course, as the inquest was conducted by the white government. These statements illuminate the matter at hand in the inquest—Biko's fierce resolve to fight back physically and thereby to push the police beyond control explains a great deal about what might actually have happened during the interrogation—but the physical absence of a hero onstage is still felt throughout the main part of the play. The counsel for Biko's family, Attorney Kentridge, acts as a sort of surrogate hero for the drama, but he is a hero enchained by court procedure and decorum: he cannot supply the needed catharsis of a ringing denunciation of injustice or a stirring declaration that the future holds hope. Instead, he is limited to what he can get by with in the way of ironic phrasings and asides bordering on contempt of a contemptible court.

The authors' self-chosen limitation of their scope to the documentary material of the inquest has other drawbacks. There is little opportunity for the audience to know as a person and therefore to identify with any character onstage, much less Biko himself—real-life court procedure is pretty dry and impersonal. Moreover, several compelling issues lie at hand but are not

THEATER

Guare's "The Loveliest Afternoon of the Year," directed by Sandra L. Richards, Thurs-Sat., 8:30 pm, Sun., 5:30 pm, through June 17, 660 13th St., Oakl., \$3.50-\$5, 832-8030.

Unicorn Stage Company: the second production of this young company features two wacky one-acts: Charles Dizenzo's "The Last Straw" (a SF premiere), and David Mamet's "Sexual Perversity in Chicago," production plays Fri-Sat., 8 pm, for an open-ended engagement, 141 Leavenworth, SF, \$3.50, 922-1320.

"Anything Goes": Contra Costa Musical Theater presents Cole Porter's musical, directed by Dennis Kohles, production plays Fri-Sat., 8:30 pm, through June 9, plus Sun/13, 7:30 pm and Sun/3, 2:30 pm, Civic Arts Theatre, 1641 Locust, Walnut Creek, call 939-0355 for ticket information.

"Asparagus Valley Cultural Society": writers/performers Penn Jillette, Wier Chrissmer and Teller star in a musical comedy revue. The show plays Tues-Thurs., 8:30 pm, Sun., 3 pm (\$6.50-\$7.50) and Fri-Sat., 7 and 10 pm (\$7.50-\$8.50), Phoenix Theatre, 430 Broadway, SF, 397-3700.

"The Little Foxes": Los Altos Conservatory Theatre presents Lillian Hellman's drama about the tyrannical woman who heads an unscrupulous family of Southerners, production plays in repertory Thurs-Sat., 8 pm, through June 23, Conservatory Theatre, 97 Hillview, Los Altos, \$4, 941-LACT.

"You're a Good Man Charlie Brown": the Alcazar Theatre presents a limited engagement of Clark Gesner's musical based on the "Peanuts" comic strip by Charles M. Schultz, directed by the original New York producer, Gene Persson, production plays Tues-Sat., 8 pm, plus matinees Sat-Sun., 2:30 pm and Sun., 7:30 pm, 650 Geary, SF, \$8-\$9 general, half-price for children under 12 when accompanied by an adult, 775-7100.

"Look Homeward, Angel": Mill Valley Center for the Performing Arts presents Ketti Frings' adaptation of Thomas Wolfe's novel, directed by Will Marchetti, Fri-Sat., 8:30 pm, through June 2, 267 Buena Vista, Mill Valley, \$3.75 general, \$2.50 students and seniors, \$1.50 children, 363-7074.

"The Winter's Tale": Shakespeare's late comedy returns to the American Conservatory Theatre repertory, playing Mon-Thurs., 8 pm and a Sat. matinee at 2:30 pm (\$7-\$10), Fri-Sat., 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through June 2, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates.

"The Ballad of the Sad Cafe": SF Repertory Co. presents Edward Albee's adaptation of Carson McCullers' novella, directed by Michelle Truluff, production plays Thurs-Sun., 8

pm, through June 10, 4147 19th St., SF, \$4-\$5, 863-4859.

ONGOING PRODUCTIONS

"Male Rites": Theatre Rhinoceros presents a program of two gay one-acts: C. D. Arnold's "Downtown Local," directed by Al Fraticelli and Cal Yeoman's "Richmond Jim," directed by Guy Bishop, production opens Thurs/10 and plays Thurs-Sat., 8 pm, through May 26, Goodman Bldg., 1115 Geary, SF, \$3 or PAS voucher, 626-1921.

"St. Louis Woman": Black Repertory Group presents the Arna Bontemps/Couttee Cullen musical about a jockey who loses his luck after meeting a St. Louis woman, directed by Nora Vaughn and Jan Taylor Blythe, production plays Thurs-Sat., 8:15 pm, through June 16, 1719 Alcatraz, Berk., \$3.50, 652-2120.

"Sugar Babies": this season's Best of Broadway series kicks off with the world premiere of a musical pastiche of the burlesque era, starring Mickey Rooney and Ann Miller, production plays Tues-Thurs., 8 pm, Fri-Sat., 8:30 pm, Wed and Sat., 2:30 pm and Sun., 3 pm, through June 9, additional performances scheduled Sun/13, 8 pm and June 4 at 8 pm, Curran Theatre, 455 Geary, SF, \$10-\$16, 673-4400.

"Krapp's Last Tape": Theatre Guild of SF presents Samuel Beckett's drama about the last tape recording of a 69-year-old writer, directed by Richard S. Bailey, production plays Thurs-Sat., 8:30 pm and Sun. at 2:30 pm, through June 3, Victoria Theatre, 2961 16th St., SF, \$5-\$6, 863-7576.

Double Bill: Robert Kipper directs Harold Pinter's "The Lover" and August Strindberg's "Miss Julie," which both deal with role-playing and an underlying level of sexual tension, production plays Thurs-Sat., 8 pm, plus Sat., 11 pm, through May 26, Intersection Theatre, 756 Union, SF, \$4.50, 397-6061.

"The Starting Five": the Hippodrome Theatre presents an all-new production of Jon Philip Palmer's disco musical about basketball, young love and friendship, directed and choreographed by Danny Duncan, the play continues Tues-Fri., 8:30 pm, Sat., 7 and 10 pm and Sun., 7:30 pm, through June 3, Hippodrome Theatre, 412 Broadway, SF, \$8-\$10, 982-2343.

"Hotel Paradiso": American Conservatory Theatre returns Georges Feydeau's bedroom farce to its repertory, playing Mon-Thurs., 8 pm and a Sat. matinee at 2:30 pm (\$7-\$10), Fri-Sat., 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through May 30, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates.

"Fallen Angels": Los Altos Conservatory Theatre presents Noel Coward's sophisticated

drama about best friends Julia and Jane, who both had an affair with the same man 15 years before, directed by Doane Mraz, production plays in repertory Thurs-Sat., 8 pm, through June 15, L'ACT, 97 Hillview, Los Altos, \$4.50 general, \$4 students and seniors, 941-LACT.

"Autobiography of a Pearl Diver": Magic Theatre presents Bay Area playwright Martin Epstein's tragicomedy about a middle-aged couple who speculate on the success of their long-lost son, a pearl diver, directed by Andrew Doe, the world premiere production plays Thurs-Sun., 8:30 pm, through June 3, Fort Mason, Bldg. 314, Laguna at Marina, SF, \$5 general, \$4 students and seniors, half-price tickets.

"Hayfever": American Conservatory Theatre presents Noel Coward's comedy about the eccentric and unconventional Bliss family's weekend in the country, production plays in repertory Mon-Thurs., 8 pm, and a Sat. matinee at 2:30 pm (\$7-\$10), Fri-Sat., 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through June 2, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates.

"The Visit": American Conservatory Theatre presents Friedrich Durrenmatt's drama about the world's wealthiest woman, who returns to the town that humiliated her years before, seeking vengeance, the production plays in repertory Mon-Thurs., 8 pm and a Sat. matinee, 2:30 pm (\$7-\$10), Fri-Sat., 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through June 1, Geary Theatre, Geary at Mason, SF, call 673-6440 for individual performances.

"The Threepenny Opera": Actors Ensemble presents the Bertolt Brecht/Kurt Weill musical based on John Gay's Relpormation play about the immortal life of the underworld, directed by Mark Rosenblatt, production plays Fri-Sat., 8 pm, through May 26, Live Oak Theatre, Shattuck at Berryman, Berk., \$3.50, 526-5760.

"The Maids": La Strada Stage Company presents the original version of Jean Genet's drama about two envious serving boys (the production uses an all-male cast, rather than the more commonly presented female version), directed by Augusta Del Zotto, production plays Fri-Sat., 8 pm, through May 26, Pacific Ballet Center, 1519 Mission, SF, \$2.50, 474-2398.

"Man of La Mancha": Willows Theatre presents the musical based on Cervantes's "Don Quixote," production plays Thurs-Sun., 8 pm, through May 26, 1975 Diamond, Concord, \$3-\$5, 798-6525.

"Gypsy": Contra Costa Civic Theatre presents the musical based on the life of stripper Gypsy Rose Lee, directed by Louis Flynn,

continued next page

dealt with in the play. The most important of these is the issue of Biko's insistence on rejecting white-liberal help in order to raise black consciousness. Far from dealing with this issue, *The Biko Inquest* itself smacks of white liberalism. Nearly as important to Americans is the issue of Biko's indictment of the United States's involvement in the South African regime.

The point of telling of a true martyr's death is to reaffirm that in some way s/he is not dead. Figures like Christ, Joe Hill and Steven Biko are all versions of the essential myth of the god-hero who is killed and resurrected—they go on to organize. "Your method of death, in fact, can be a politicizing act," Biko stated. In *The Biko Inquest*, the resurrection of the hero must be in the audience, in our faintly heroic impulses towards courage, fueled by our outraged sense of justice. The play ends in the Julian production with the entire cast confronting the audience with a harrowing, unremitting catalogue of the torture and murder of blacks by the South African government. Yes, certainly, it is terribly moving, but it is just as terribly frustrating: what can one do in the face of such appalling atrocity?

The performances under the direction of John H. Doyle and Richard Reineccius vary from the serviceable acting in smaller parts to Leo Downey's fine, strong performance in the long and arduous part of Attorney Kentridge. Few of the other actors have much material in the text upon which to build a character, so it is perhaps unfair to attempt to rate their per-



In "The Biko Inquest," Billy Hutton makes up for the lack of a hero onstage by reciting statements by Steven Biko at the beginning of each act.

formances. However, mention should be made of Michael O'Rourke's performance as the businesslike and confident counsel for the police, Larry Dick's performance as a venal, scared and stu-

pidly dishonest doctor and George Vinsant's performance as another doctor who straightforwardly and (one senses) with reserved passion states the medical evidence of brain injury after Biko was beaten. ■

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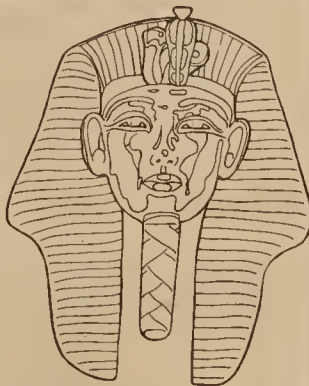
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POCKET BOOKS

THEATER/MIND & MATTER

continued from previous page

production plays Fri-Sat, 8:30 pm, through May 26, 951 Pomona, El Cerrito, call 524-9132 for ticket information.

"Little Mary Sunshine": Alameda Little Theatre presents Rick Besoyan's spoof, directed by Dick Shore, production plays Fri-Sat, 8:30 pm, through May 26, Alameda Playhouse, 1409 High, Alameda, call 523-1533 for ticket information.

"He Who Gets Slapped": Berkeley Repertory Theatre presents its last production in its old theater on College Avenue, Leonid Andreiev's drama about the ill-fated love of a mysterious clown and a beautiful bareback rider, set in a French circus, directed by Michael W. Leibert, production plays Tues-Sat, 8 pm, Sun, 2 and 7 pm, through May 27, with a lecture on the play, Mon/21, 8 pm, 2980 College, Berk, \$5.50-\$8, 845-4700.

"The All Night Strut": Fran Charnas conceived, directed and choreographed this salute to the music of the Thirties and the Forties, performed by four singer/dancers direct from a long engagement in Boston, performances are scheduled Tues-Thurs., 8 pm, and Sun (\$8.50-\$9.50), 7:30 pm and Fri-Sat, (\$9.50-\$10.50), 7:30 and 10 pm, in an open-ended engagement, On Broadway Theatre, 435 Broadway, SF, 398-0800.

"Irving Berlin in Revue": pays tribute to the popular songwriter to celebrate his 90th birthday, produced and directed by Barry Koron, who also performs at the keyboards during the show, production plays Thurs-Mon, 8:30 pm, in an open-ended engagement, Chi Chi Theatre Club, 440 Broadway, SF, \$6.50-\$7.50, 392-6213.

"Beach Blanket Babylon Goes to the Stars": Steve Silver presents the latest incarnation of the long-running musical, "Beach Blanket Babylon Goes Bananas," with a Snow-White-in-Tinseltown theme. Written and directed by Steve Silver, production plays Wed-Thurs., 8 pm, Fri-Sat, 8 and 10:30 pm plus Sun, at 3 pm (family matinee), and 7:30 pm, Club Fugazi, 678 Green, SF, \$8-\$8.50, 421-4222.

FINAL PRODUCTIONS

"The Biko Inquest": the Julian Theatre presents the West Coast premiere of the Norman Fenton/Jon Blair documentary drama about the death of the South African black leader who died in the custody of Pretorian security police in 1977, and the subsequent cover-up trial by the government, directed by Richard Reinneccius and John Doyle, production plays Thurs-Sat., 8 pm, Sun, 3 pm, through May 19, 953 De Haro, SF, \$3.50-\$4.50 or PAS voucher, cab drivers and Muni drivers admitted free, 647-8098.

"Crimes of the Heart": California Actors Theatre presents Ilene Barnes's satirical comedy starring Elizabeth Kemp, production plays Tues-Fri, 8 pm, Sat, 5 and 8:30 pm, Sun, 7 pm, through May 20, Old Town Theatre, 50 University, Los Gatos, \$4.75-\$9.75 general, student rush (five minutes before showtime) \$3.25, (408)354-6057.

"Furies": Actors Arena presents a modern Greek tragedy, a version of John Lewin's "House of Atreus," directed by Peter Luce, production plays Fri-Sat, 8 pm, through May 19, Mercy Center for the Performing Arts, 3250 19th Ave., SF, \$4 general, \$3 students and seniors, 621-0213.

"The Boy Friend": Presidio Players present Sandy Wilson's musical spoof of the Twenties, production plays Fri-Sat., 8 pm, plus dinner theater performances Sun/13 and Sun/20, 5:30 pm through May 19, Presidio Playhouse, Moraga at Montgomery, Presidio, SF, \$3.50 for performance only, \$10.50 for performance and dinner (\$7 for children), 561-3992.

"Irene": Novato Community Players present the nostalgic musical from 1919, production plays Fri-Sat., 8:30 pm, through May 19, Novato Community House, 906 Machin, Novato, \$4, 897-1689.

"Play It Again, Sam": Ross Valley Players present Woody Allen's comedy about a Woody Allen type who gets romantic tips from Humphrey Bogart's ghost, production plays Fri-Sat, 8 pm, through May 19, The Barn Theater at the Marin Art and Garden Center, Sir Francis Drake, Ross, \$4, 454-5597.

SHORT RUN PRODUCTIONS

"Jesus Christ Superstar": the SJ Civic Light Opera presents the Webber/Rice musical based on the life of Christ, starring Geoffrey Ward and Marc Plut, production plays Wed/16-Sun/20, 8 pm, plus matinees Sat/19-Sun/20, 2 pm, Center for the Performing Arts, 255 Almaden, San Jose, \$5.50-\$10, (408)286-6841.

"Our Town": drama students present Thornton Wilder's classic about life in a small New England town at the turn of the century, directed by James Dunn, production plays May 10-13 and 16-19, 8 pm, College of Marin, Studio Theatre, Laurel at Sir Francis Drake, Kentfield, \$3.75 general, \$2.75 students, 485-9385.

A Three-Act Southern Drama: New Directors Workshop of the Jean Shelton Acting School presents a new work, directed by Jo Mohrbach, production opens Fri/18 and plays Fri-Sat, 8 pm and Sun, 2 pm and 8 pm, through May 27, 2525 8th St., Berk., \$1, 548-7677.

"Women and Anger": Poet Judy Grahn and the Motherhouse Readers' Theatre read scripts, Fri/18, 8 pm, New College, 777 Valencia, SF, \$2.50-\$5, refreshments and childcare available, wheelchair accessible, 552-3829.

"Cuchulain": Fred Curchack directs Wil-

liam Butler Yeats's cycle of three one-act plays on the life of the Irish hero, "At the Hawk's Well," "The Only Jealousy of Emer" and "The Death of Cuchulain," which combine drama, dance, music, masks and poetry and were influenced by Japanese Noh drama, Fri/18-Sat/19 and Fri/25-Sat/26, 8 pm, The Performance Space, 1350 Walter, SF, \$4 general, \$3 students and seniors, 285-3719.

"Seascape": drama students present Edward Albee's comedy, directed by James Costly, Fri/18-Sat/19, Fri/25-Sat/26, 8:15 pm, Cal State Hayward, \$2.50 general, \$1.50 students and seniors, 881-3721.

"Ghost Out of Print": Sandra Fox directs and performs in her conceptual theater piece, written with Roy Loney and Christine Stillman, about mortality and the choice of action vs. inaction, Fri/18-Sun/20 and Fri/25-Sun/27, 8:30 pm, Gumption Theatre, 1563 Page, SF, \$3, 282-0490.

"The Sea Gull": drama students present Anton Chekhov's "comedy with a lake, a lot of talk about literature, little action and a ton of love" (so said Chekhov), production plays Wed/16-Sat/19 and Tues/22-Sat/26, 8 pm, Little Theatre, Memorial Auditorium, Stanford University, Palo Alto, \$3-\$4 general, \$1-\$2 students, 497-4317.

"The Zoo Story" & "The Dutchman": Two plays to be performed at Skyline College in the Studio Theater, Fri/18-Sat/26, 8 pm, \$2, students and seniors \$1, 3300 College Drive, San Bruno, 355-7000, ext 249.

"The Roaring Girl": an all-female cast in director Sue-Ellen Case's adaptation of an Elizabethan play, Durham Studio Theatre, UC Berkeley, 8 pm, Thurs/24-Fri/25, \$2.50, \$1.50 students.

"On" and "Endangered Species": both written and directed by Judith A. Holton, "On" is a children's myth with dance and "Endangered Species" is a historical cultural play, Sat/19, Thurs/24-Sat/26 and Thurs/31, 8:30 pm, Buriel Clay Theater, 762 Fulton, SF, \$3.50, PAS, 921-7976.

"Eats": a 45-minute piece involving color slides and a television installation with Bonita, Wed/23, 8 pm, Intersection, 756 Union, SF, \$1.50, 347-6061.

"Act of Imagination": an "innovative and exciting improvisational piece which allows audience participation," Fri/25-Sat/26, Epic West, 2640 College Ave., Berk., \$4, PAS, 549-1844.

CHILDREN'S PRODUCTIONS

★ Clown Celebrations: Giggles the Clown amuses children at three branches of the Berkeley Public Library, Wed/23, 3:30 pm, South Branch, 1901 Russell, 644-6860; Young People's Room, Main Library, Shattuck at Kittredge, 644-6100. All shows are free.

"Beauty and the Beast": Willows Children's Theatre presents a dramatic version of the fairytale, Sat/19 and Sat/26, plus Sun/20 and Sun/27, 1 and 3 pm, Willows Theatre, 1975 Diamond, Concord, \$1.50, 798-6525.

"Through the Looking Glass": drama faculty and students present a dance-drama production of Lewis Carroll's story about the further adventures of Alice, directed by Catherine Sim, May 11, 18, 8 pm, May 12-13, 19-20, 2 pm, Showcase Theatre, Marin Center Exhibition Hall, Civic Center, San Rafael, \$3 general, \$2 children, 883-2211.

"Mr. Toad Rides Again": California Actors Theatre Children's Theatre presents an adaptation of "Wind in the Willows" for the stage, May 12, 19-20, 1:30 pm, Old Town Theatre, 50 University, Los Gatos, \$2-\$4, (408)354-6057.

CABARET/CIRCUS

"An Evening at Widow Begbick's": Barry Koron's popular musical cabaret based on characters from the work of Bertolt Brecht and Kurt Weill returns to Chez Jacques, with Carolyn Zarembo again recreating her role as Widow Begbick in the Berlin of the Twenties and Thirties, production opens Fri/18 and plays Wed-Fri, 8 pm, Sat, 7:30 pm, through July 7, with previews Wed/16-Thurs/17, Chez Jacques, 1390 California, SF, \$4.50-\$5.50, discounts for students and seniors, 775-7574.

Circus Vargas: the largest big top tent circus in the world presents disco dancing horses, precision balancers (Senor Antonio supports the weight of his body on one finger), trapeze acts, bolo dancers, tiger tamers, wire walkers, human pyramids, high-wire motorcycle feats, elephant acts and clowns at a variety of locations around the Bay Area, May 11-14, 4 and 8 pm, plus 12:30 pm Sat-Sun, Del Monte Shopping Center, Munras at Hwy 1, Monterey, (408) 372-3202, Tues/15-Fri/18, 4:30 and 8 pm, Sat/19-Sun/20, 12:30, 4 and 8 pm, Oakridge Mall, Blossom Hill at Pearl, San Jose, (408) 629-9696, \$5.75-\$8.25 general, \$3-\$5.50 children.

Double Feature: the cast of this theater group performs Saturday at midnight at the screening of the long-running "Rocky Horror Picture Show." Double Feature duplicates the cast of the movie and performs in tandem with the film, Strand Theatre, 1127 Market, SF, call 552-5991 for more information.

"Glimpses": It's Just a Stage, a women's performing troupe, presents its satirical review taken from newspaper clippings and our own lives, presented through theater, mime and song, Fri/11-Sat/12 and Fri/18-Sat/19, 8 pm, Bethany Church, 1268 Sanchez, SF, \$3 donation, 863-3254.

"Quirks": a satirical current events musical revue, written by humorist Gerald Nachman and Morris Bobrow, directed by George Falke III, Fri., 8:30 pm and Sat., 7:30 and 10 pm, in an open-ended engagement, Open Theatre, 441 Clement, SF, \$5, 386-3086.

"Haven't We All Met Before?": Lucky Knuckles presents a new puppet drama for adults, starring Punch and Judy and the Devil, with music, the production plays Fri-Sat., 8:30 pm, through May 19, Little Theatre Annex, Epic West, 2640 College, Berk., \$3, 549-1844.

"Bare Soles": Tumbleweed Dance-Theatre presents Nora Burnett's piece with music and dance about survival in the city. The production, directed by Burnett, features two go-go dancers, a bag lady, a spirit dancer and an assailant, playing Fri-Sat., 8:30 pm, through June 9, Studio Eremos, Project Artaud, 401 Alabama, SF \$3 or PAS voucher, 552-3541.

"An Evening With Woody Guthrie": Woody's life story brought to life with his rich ballads, writing and children's songs. An evenings entertainment presented at the Other Cafe, Thurs/22, 9 pm 100 Carl St. at Cole, SF, \$2, 681-0748.

NOTES

Stage Combat Classes: Valley Institute of Theatre Arts offers three workshops; technique (May 16-17, 7-9 pm), choreographing (May 23-24, 7-9 pm) and performing (May 26, 3-5 pm) stage combat, taught by J. Steven White, 14375 Paul, Saratoga, \$60 for all five classes, (408) 867-2395.

★ **"Circus Riduculus"**: two clowns whose improbable encounters with the world form the basis of a revue of playlets and sketches. The performance is free and begins at 8 pm on Fri/25 at the Berkeley Center, 1819 10th St., Berk., 841-3100.

★ Indicates admission of \$1 or less.
 —Michelle Warden



MIND & MATTER

Game Night: bring your favorite games (bridge, chess, etc.), Fri/18, 8 pm, Berkeley Fellowship of Unitarian Universalists, 1606 Bonita, Berk., \$2, 655-9132.

Sound Circle: a creative exploration of sound through voice and simple instruments, Fri/18, 8 pm, The Sell Center, 555 2nd Ave., SF, \$3, includes a wine party after, 386-7027.

"Enacting Our Archetypes in Everyday Living": a lecture by John Perry, M.D. Jungian analyst, founder of Diabasis and author, Fri/18, 7:30 pm, Homestead Savings & Loan, 5700 Geary, SF, \$2.

The Pygmies: Jean-Pierre Hallet, author, explorer and sociologist, presents a slide lecture about the Pygmies, Fri/18, 8 pm, Unitarian Center, Franklin at Geary, SF, \$2.

Conscious Sexuality: an 18-hour workshop training developed by Lyn Davis and Gloria Montes, Fri/18, 7:10-30 pm, Sat/19, 9 am-6 pm, Sun/20, 10 am-6 pm, Wellness Resource Center, 42 Miller, Mill Valley, \$90 singles, \$150 couples, 921-4771.

★ **Life in a Chinese Manse:** a lecture by Ira Lee, Fri/18, 7:30 pm, Chinese Historical Society, 17 Adler Place, SF, free, 444-5454.

Lampshades: Wanda Ziemba teaches a variety of lampshades from a simple kit to a tailored silk shade, Fri/18, 7:30-9:30 pm, Poppy Fabrics, 2072 Addison, Berk., \$7, 841-2100.

Love and Work: a workshop for men and women who are concerned about the relationship between the loving self and the working self, Fri/18, 6-10 pm and Sat/19, 8:30 am-5:30 pm, 250 McLaren Center, USF Golden Gate at Parker, SF, \$65, 666-6868.

"Self-Esteem and Romantic Relationships": a lecture by Jim Spillane, followed by a ballroom dance lesson, Fri/18, 8 pm, Treasure, 1738 9th Ave., SF, \$4, 655-9990.

Music, Musicians and a Roomfull of Listeners: a seminar by Dorothy Barnhouse and Laurette Goldberg, Sat/19-Sun/20, California Historical Society, 2090 Jackson, SF, \$80, 388-1244.

Hatha Yoga for Beginners: an 8-week course, with Karen Alboher, begins Sat/19, 9-10:30 am, S.Y.D.A., 1107 Stanford, Oakl., \$35, 665-8677.

★ **"ECK, the Individual Path"**: a series of interesting speakers and several artists performing their own original works, Sat/19, 11 am-4:30 pm, The Fireside Room, Live Oak Park, Shattuck at Berryman, Berk., free, 548-1244.

★ **Blood Pressure Screening:** sponsored by the North East Medical Services, Sat/19, Portsmouth Square, Kearny at Washington, SF, free.

Life Purpose Seminar: with Steve Zolno, Sat/19, 9 am-6 pm, The Sell Center, 555 2nd Ave., SF, \$3, includes wine party after, 386-7027.

★ **Shared Housing Workshop:** participants tell their experiences in shared living arrangements, sponsored by ABLE (Action for Better Living for Elders), Sat/19, 9 am-1 pm, Unitarian Center, Franklin at Geary, SF, free, 564-4468.

★ **Health and Harmony Festival:** a New Age Expo and Crafts Faire, with films, lectures and seminars, Sat/19-Sun/20, 11 am-7 pm, Sonoma County Fairgrounds, Santa Rosa, free, (707)823-1489.

★ **Family Therapy: A Transpersonal Approach:** a seminar, with Ruth Berlin, Sat/19-Sun/20, 10 am-4 pm, California Institute of Asian Studies, 3494 21st St., SF, \$30, 648-1489.

Fat Liberation: a supportive group ap-

DANCE: KAREN ATTIX

proach to losing weight, with Alan Dolt, Sat/19 10 am-4 pm, Berkeley Fellowship, Cedar at Bonita, Berk., bring \$18 and food you love, 652-4400, ext 400.

★ **"CT Scanning of the Heart":** a lecture by Dr. Martin J. Lipton, UCSF, Sat/19, 2 pm, the Exploratorium, 3601 Lyon, SF, free, 563-7337

★ **"Wholistic Home Environment: Welcome to the Future":** a workshop with Tom Deal and Helena Weil, Sat/19, 10 am-5 pm, Wholistic Health and Nutrition Institute, 150 Shoreline Hwy., Mill Valley, \$20, 332-2933.

Getting Well Again: a workshop on Simonton Cancer Self-Help Education, with Elaine Felder, Sat/19, 10 am-5 pm, Holistic Health Institute, 1627 10th Ave., SF, \$18, 665-3200.

Drawing Marathon: with draped and undraped models, bring your own art materials, presented by the Model Guild of SF, Sun/20, 10 am-5 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, \$7 general, \$6 students, 282-2992.

Walking Tour: a tour of western Golden Gate Park, Sun/20, 2 pm, meet in Angier's Lodge parking lot opposite the Buffalo Paddock, off Kennedy Drive, Golden Gate Park, SF, free, 543-4664

★ **Nature's Scents and Spices:** take a walk with Linda Yemoto to find some fragrances, Sun/20, 10 am-noon, Tilden Nature Area, Berk., free, 525-2233

★ **Parents of Gays:** a rap session between parents of gay children and members of the Unitarian-Universalist Gay Caucus, Sun/20, 9-45 am, Unitarian Center, Franklin at Geary, SF, donation requested, 386-7558.

★ **"Brother-Sister Marriage in Ancient Rome":** a lecture by Keith Hopkins, Brunel University, London, Mon/21, 4 pm, 150 University Hall, UC Berk., free, 642-3734

★ **"A Look at Communication Art Megezines":** Dick and Jean Coyne talk the history, design and production techniques, Mon/21, 7-30 pm, Fort Mason Center, Bldg. 310, Laguna at Marina, SF, \$4, 673-6941

★ **Motherdance:** a dance, mild exercise and relaxation class for expectant and new mothers, Mon/21 and Wed/23, 10:30 am-noon, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, for cost, call 885-0460.

★ **Aikido:** practice to observe, visitor participation afterwards, Mon/21-Fri/25, 6-30 pm, Fort Mason Center, Bldg. 322, Laguna at Marina, SF, free.

★ **Humanistic Lifestyling:** a Holistic Health Series panel discussion, Mon/21, 7-30 pm, SF Jewish Community Center, 3200 California, SF, \$2.50, 346-6040.

★ **"The New Need: Nutrition-Oriented Food Policies":** a lecture by Alan Berg, Mon/21, 8 pm, Wheeler Auditorium, UC Berk., free, 642-3734

★ **Body Awareness and Stress Management:** a lecture on stress and the family, Mon/21, 7-30 pm, University Center, Main Lounge, USF, Golden Gate at Parker, SF, free, 666-6801

★ **Humanistic Lifestyling:** panel discussion synthesizing various aspects of a holistic approach to the process of life, Mon/21, SF Jewish Community Center, 3200 California, SF, \$2.50, 346-6040.

★ **Body Awareness and Stress Management:** a lecture demonstration with Carol Ann Lohiser, Mon/21, 7-30-9-30 pm, University Center, USF, Golden Gate at Parker, SF, free, 666-6801

★ **Secrets of Salt-Free Cooking:** noted cardiologist Rene Bine, Jr., M.D. and best-selling cookbook author Jeanne Jones lead a discussion on the secrets of the salt-free diets, Tues/22,

continued next page

DANCE

JANICE ROSS

"BORN DANCER" GOES SOLO



Karen Attix

SHALLOW WATER BLACK-OUT. Karen Attix in performance at the Margaret Jenkins Dance Studio, 1590 15th St., San Francisco, May 24 & 25, 8-30 pm, \$3.50 or PAS +.50, 863-7580.

When Karen Attix returned to her native Bay Area in 1976 after two years of performing with the Merce Cunningham Dance Company and with Kathryn Posin's Company, she found herself embarking on an entirely new career—that of a solo performer.

"I was never really featured in the stuff I did with Merce," she explained in a recent interview. "And so I didn't really know if I could hold the stage space by myself." In addition to testing her mettle as a performer, Attix also found that, initially, solo work was "the only logical thing I could do when I arrived back in San Francisco."

She made her solo debut locally in 1977, performing a solo from Posin's "Bach Trilogy" on a shared program with dancers from the San Francisco Dance Theatre. The discrepancy between the professional and experienced Attix and the other student calibre performers was painfully obvious. Everything about Attix, from the attenuated line of her limbs to the exquisitely high arch of her instep, indicates that she is not only someone who

has trained for 20 years, but someone who was born to dance.

This past winter, after performing five full solo concerts throughout Idaho as part of her Affiliate Artists' contract (Affiliate Artists is a non-profit organization founded in 1966 to foster a broad network of nationwide support for the arts), Attix realized that she was capable of sustaining an entire evening of dance herself, not only on a physical level but on an artistic one as well.

The solo and duet recital form in dance has generally been more common in ballet than modern dance, because there is such a ready supply of "public domain" choreographic material for the classical dancer to use. In modern, however, it is another matter. The form of modern dance originally evolved out of the desire of choreographers to make their own statement in movement, even if this meant creating their own movement vocabularies. In recent years, however, modern dance choreographers have formed companies as a natural outgrowth of their desire for choreographic expression. Since these companies' identities are based on their choreographer's dances, the individual dancer is left without anything to dance the moment he leaves a company.

Attix has found that working alone presents an entirely different kind of challenge than doing Cunningham's dances did. "I wasn't just Karen before," she explained. "I was a dancer hiding behind Merce's choreography."

Paradoxically, it was from watching Cunningham perform that Attix first became fascinated with the solo form. "I'll never forget watching Merce do solo work," she reminisced. "The way he could magnify the space around him was magnetic. He would make every movement seem so important that I was constantly spellbound, even though I watched him perform those same pieces night after night."

Next week marks a milestone in Attix's career as a solo performer when she presents her first full local concert of solo work at the Margaret Jenkins Studio. After concentrating on creating her own choreography as well as dancing it for the past two years, Attix has decided that, for the moment at least, her energies are better suited to performing and teaching than choreographing.

So, for this new program she has commissioned two new works, "Prelude," from Henry Berg, and "Shallow Water Blackout," from Israeli choreographer Ronit Land. Attix says she finds the disparity between Berg's classically oriented "step approach" to choreography and Land's "improvisatory-internal" approach a challenge. Berg is particularly familiar with Attix from having her in his ballet classes, and so he has designed "Prelude" to stretch her in ways she might never think to push herself.

Land's piece, on the other hand, works more with images than technique. "It's pure movement and not at all codified into steps," said Attix. "And that's like working naked for me, because I'm so step oriented from working with Merce."

The one amenity Attix does allow herself onstage is the companionship of a live musician whenever possible. "I'm so fond of live music because it increases the intensity of the performance. I work well with musicians, actually better than I do with dancers." In addition to Berg's and Land's pieces, the former which will be accompanied by a guitarist on stage, Attix will also be performing her new "Critical Piping or Tomorrow You May Wake Up Modern," to a commissioned score played live by Larry Graber, as well as her "Not Hooked Up," to traditional Japanese and Chinese music played by Mark Izu.

Attix's arrival at the solo form in San Francisco is proving to be a fortuitous confluence of idea and place. Although in the Bay Area she is the only dancer currently building and performing a solo repertoire, she reports that in New York so many people are doing solo work that sponsors are greeting news of new modern dance soloists with "Oh No! Not another one!" It's a situation San Francisco may not have to confront for a long time.

With this column Janice Ross leaves for vacation. Her dance reviews will resume June 20.

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KIDSTUFF/RADIO/MINIATURES

continued from previous page

5:30-7 pm, eighth floor cafeteria, Macy's, Union Square, SF, free, for reservations call 393-3169.

★ Recent Development in Diabetes Management: a lecture by Dr. Peter Forsham, a renowned diabetologist, Tues/22, 7:30 pm, Fireman's Fund Forum, 3333 California, SF, free, 681-8017.

★ "Tutankhamun and His Treasures": a lecture by Leonard H. Lesko, Professor of Egyptology, UC Berk., Tues/22, 8 pm, 155 Owinelle Hall, UC Berk., free, 642-3734.

★ "SF As It Was": a talk by Richard Reinhardt in honor of the Library's Centennial, Tues/22, 7 pm, Excelsior Library, 4400 Mission, SF, free, 586-4075.

★ Women in the Outdoors: a slide show, an introduction to the summer's activities, useful camping tips, ideas for your outdoor adventures, Tues/22, 7 pm, Western Addition YWCA, 1830 Sutter, SF, free, 921-3814.

★ "Gentle Giants of the Pacific": a lecture sponsored by Outdoors Unlimited, Tues/22, noon, Cole Hall, UC Med. Center, Parnassus at 3rd Ave., SF, free, 666-2078.

★ "Birth Planning in the People's Republic of China": a brown bag tour, Wed/23, noon, Medical Sciences Bldg., room 664, UC Med. Center, Parnassus at 3rd Ave., SF, free, 666-4394.

★ Movement and Dance: a lecture by artist/author/dancer Anna Halprin, Wed/23, 7:30 pm, Antioch University West Auditorium, 600 Stockton, SF, \$4, 931-6170.

★ Preventing Burn-Out: a workshop for members of non-profit organizations, with Bill Miller, Wed/23, 9 am-4:30 pm, YWCA, 620 Sutter, 7th floor, SF, \$15, 626-6220.

★ Breaking Into Broadcasting: a forum for newcomers to the media, sponsored by Media Alliance, Wed/23, 7:30 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, \$3.50, 441-2557.

★ "Horemheb, Commander-in-Chief of Tutankhamun, and his Saggera Tomb": a lecture by Dr. Geoffrey Martin, Tues/22, 7:30 pm and Wed/23, 2:30 and 7:30 pm, Trustees' Auditorium, de Young Museum, Golden Gate Park, SF, \$6, 387-9432.

★ "Lobbying and the Consumer": a seminar, with George C. Cheek, Pottlatch Corporation, Wed/23, 4-6 pm, A. P. Giannini Middle School, 3151 Ortega, SF, free, 469-1665.

★ "An Introduction to Celtic Art": a lecture by Robin Oorn, presented by the Institute of Celtic Studies, Wed/23, 8 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, \$2.50, 626-1295.

★ Soft Living on Hard Ground: a show-and-tell about environmental activities, outdoor adventures, ecological living and fun things to do around SF, Tues/23, 7:30 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, free, 474-7662.

★ "The Philosophy of Siddha Yoga": a lecture by Swami Shantananda, Wed/23, 8 pm, Noe Valley Ministry, 1021 Sanchez, SF, free, 282-2317.

★ "The Public Library in the Municipal Financial Picture": a lecture by Supervisor Quentin L. Kopp, followed by a question and answer period, Wed/23, 7 pm, Parkside Library, 1200 Taraval, SF, free, 566-4647.

★ Auto Repair Problems?: learn your consumer rights, Wed/23, noon, Lurie Room, Main Library, Civic Center, SF, free, 558-3191.

★ Home Brewing: a practical demonstration on how to make beer at home, by Lee Coe, Wed/23, 7 pm, Excelsior Library, 4400 Mission, SF, free, 586-4075.

★ Bike Touring in Europe and North Africa: Don Morton presents a slide/tape show, Wed/23, 8:30 pm, Sierra Designs, 4th St. at Addison, Berk., free.

★ Estate Planning: a world of money lecture

for the consumer and investor, Wed/23, 7-10 pm, College of Natural and Physical Environment Student Lounge, Indian Valley Colleges, Ignacio Blvd., Novato, \$3.50, 883-2211.

★ Citizens and Soldiers: the Roman army and its role in the Roman Empire, a lecture by James Frank Gilliam, Wed/23, 8:10 pm, 155 Owinelle Hall, UC Berk., free, 642-3734.

★ Resume Writing Workshop: how to prepare a strong professional resume, with Karel Kramer, Wed/23, 5:30-7 pm, W.O.E., 127 Montgomery, Room 304, SF, \$5, 982-8963.

★ Spiritual Quest through Visual Arts: a two-part discussion with Presbyterian seminarian and artist Carol Wickersham, begins Wed/23, 7:30 pm, The Network Coffeehouse, 1036 Bush, SF, donation requested, 989-6097.

★ "Precambrian Rocks of New Mexico": a lecture by Dr. Howard Stresud, Thurs/24, 12:20-2:20 pm, North Science, room 347, Cal State University, Hayward, free, 881-3721.

★ Basic Backpacking Food: a lively evening of tasting and sampling a variety of outdoor foods, sponsored by Women in the Wilderness, Thurs/24, 7:30-9:30 pm, Ecology Center, 13 Columbus, SF, free, 982-4588.

★ Art Therapy Workshop: used dreams as a tool, a 6-week class, begins Thurs/24, 7-8:30 pm, Marin YWCA, 1618 Mission, San Rafael, \$25, 456-0782.

★ Black Families for Black Kids: a meeting for anyone interested in adopting a Black child, Thurs/24, 7:30 pm, Aid to Adoption of Special Kids (AASK), 3530 Grand, Oakl., free, 451-1748.

★ Literary Programs: David Walk, National Endowments for the Arts, discusses endowment for literary programs and receives feedback from the literary community, Thurs/24, 1:30-4:30 pm, Fort Mason Center, Bldg. 312, Laguna at Marina, SF, free, 441-5705.

★ "The Excavation at the Ancient Site of the Great Temple of Tanochtitlan in Mexico City": a slide lecture by Dr. Eduardo Matos Moctezuma, Thurs/24, 7:30 pm, the Mexican Museum, 1855 Folsom, SF, \$5, 621-1224.

★ "Computer Graphics: Implications and Possibilities": an introduction to computer-aided graphics and art design, with Aaron Marcus, Thurs/24, 7:30 pm, Lawrence Hall of Science, UC Berk., free, 642-5132.

★ Gallery Walk-Throughs: in conjunction with the H. C. Westerner retrospective, conducted by Dennis Adrian, Thurs/24, 1:15 and 8 pm, SF Museum of Modern Art, Van Ness at McAllister, SF, free, 863-8800.

★ Diesel Engines: a 3-week course on the diesel engine normally found aboard sailing vessels and small trawlers, with Thor Thorstenson, begins Thurs/24, 7:30-10:30 pm, Wayne Oanna Sailing School, Embarcadero Cove, Oakland, \$40, pre-registration advised, 261-3844.

★ Indicates general admission of \$1 or less.
—Harriet Salley

K

KIDSTUFF

★ Children's Art Festival: includes workshops in puppetry, kitemaking, gardening, mural painting, zombobile and more, Thurs/17-Sat/19, 9 am-3 pm, Civic Center Plaza, SF, free, 626-8220.

★ Little People's Forrest Faire: includes crafts to make and buy, good food,

games of skill, entertainment featuring Wavy Gravy as the clown, Joanne McMillan and her puppets, Khatak dancing and storytelling, Sat/19, 10 am-5 pm, Gerstle Park, San Rafael, free.

★ Kite Festival: bring the whole family and celebrate this ancient sport, kite building workshop, flying demonstration and contest, Sun/20, 10 am-4 pm, Coyote Hills Regional Park, 8000 Patterson Ranch Rd., Fremont, free, 471-4967.

★ Summer Camp Open House: an opportunity to see the facilities, review summer Day Camp activities and meet the staff, Sun/20, 1-3 pm, SF Jewish Community Center, 3200 California, SF, free, 346-6040.

★ Indicates general admission of \$1 or less.
—Harriet Salley

R

RADIO

FRIDAY/18

Three Mile Island Hearings: by Presidential Commission investigating Three Mile Island nuclear plant accident, live from Middletown, PA, 6:06 am-approximately 8:14 am with possibly an afternoon session at 10:30 am-1:59 pm, KOED 88.5 FM.

Run and Fun Guide: runners and those looking for other weekend athletic events in which to participate can hear a round-up of such events every Fri. at 12:45, 6:45 and 10:45 pm, and every Sat. at 12:45, 7:45, 9:45 and 11:45 am, ending at 5:45 pm, KNBR 680 AM.

John Ehrlichmann/Patty Hearst: Newsweek magazine features an afternoon with John Ehrlichmann, convicted Watergate conspirator and author of "The Whole Truth," and Shana Alexander, author of "Anyone's Daughter—The Times and Trials of Patty Hearst," which Alexander calls "a mythological event," a kind of all-American pie, 1-3 pm, KCBS 740 AM.

★ "Nuclear Power": discussed by Phil Woods of Westinghouse, with host Chuck Finney, live, 2:30 pm, KOED 88.5 FM.

Giants: vs. Atlanta Braves in Atlanta, 4:15 pm, KNBR 680 AM.

Jazz Revisited: features the Yerba Buena Jazz Band, a New Orleans revival group led by trumpeter Lu Walters, 5 pm, KALW 91.7 FM.

Oakland A's: vs. Milwaukee, 7:10 pm, KXRR 1500 AM.

SF Symphony Live: performs Bruckner's "Symphony No. 8 in C minor," conducted by Edo de Waart, 8:30 pm, KKKH FM and 1550 AM.

Masterpiece Radio Theatre: actress Julie Harris introduces part II of Tolstoy's "Anna Karenina," with Sarah Badel as Anna, 9 pm, KOEO 88.5 FM.

SATURDAY/19

The Environment: "Harbor Seals," how dogs and people affect them in the Bolinas Lagoon, 10:20 am, KCBS 740 AM.

Yehudi Menuhin: plays Beethoven's "Violin Concerto in O Major," with the Los

Angeles Philharmonic, 1 pm, KOEO 88.5 FM.

Oakland A's: vs. Milwaukee, 1:10 pm, KXRR 1500 AM.

Giants: vs. Atlanta Braves in Atlanta, 2:45 pm, KNBR 680 AM.

Radio a la Carte: French history through songs, first of a seven-part series, 5 pm, KOEO 88.5 FM.

Soccer: San Jose Earthquakes vs. Seattle, 7:45 pm, KXRR 1500 AM.

New Dimensions: features an exclusive conversation with Swami Muktananda Paramahansa, also known as "Baba," 8 pm, KOEO 88.5 FM.

Jazz Alive! "A Salute to Charles Mingus," pianist Herbie Hancock and singer Joni Mitchell join musicians who knew and loved his music, 8:05 pm, KALW 91.7 FM.

John Denver Music Special: approximately at 9 pm, following the Giants double-header broadcast, KNBR 680 AM.

SUNDAY/20

Energy and Equity: Mark Goldes overviews energy alternatives and options available now, with the founder of AESOP Institute and the director of Sun-Wind, Ltd., 7-8 am and Mon at 3-4 am, KSNAN 95 FM.

Man on Earth: Or. S. P. R. Charter raises human ecological problems that must be solved if we are "to remain on Earth or inherit an Earth worth remaining on," 10:30 am, KALW 91.7 FM.

Giants: vs. Atlanta Braves in Atlanta, 11 am, KNBR 680 AM.

Oakland A's: vs. Milwaukee, 12:10 pm, KXRR 1500 AM.

New Religions—Liberation or New

MINIATURES

The museum and gallery beat

—Robert Atkins

PRINTS, PHOTOGRAPHS, RELICS AND VIDEO

PRINTMAKING IN ISRAEL TO DAY AND JOAN KATRI: PASTEL DRAWINGS AND PAINTINGS at the ADI Gallery, 530 McAllister St., SF, through May 30.

Printmaking in Israel Today is a disappointment. Although the show was curated by Yona Fischer of Jerusalem's Israel Museum—who certainly ought to know what's going on—it's hard to believe that is the best contemporary Israeli printmaking has to offer. Accept for a moment that this is a representative sampling of Israeli prints and what do you have? A large group of artists mostly working in the style of the early Seventies, international minimalist mainstream. What's missing entirely is a sense of the extraordinary racial and cultural diversity which characterizes Israeli society. By contrast, this show seems to be about artistic assimilation.

Joan Katri's work (upstairs at ADI) compensates for the Israeli show. Her large abstract pastel drawings and paintings evoke her Pacifica home. Fog, diffused light, soft colors, door- and window-like forms characterize this work in the style of Richard Diebenkorn.

PEPO PICHLER: RELICTE at the Ron Jehu Gallery, 2719 Bush St., SF, through May 26.

Relicte means relic in German, and talented Austrian-born artist Pepo Pichler's paintings and drawings suggest a dreamy, archetypal, almost pre-mythological world. Large, handsome colored ink drawings (paintings?) depict figures, boats, snakes seen as if reflected in unstill waters. Pichler almost makes objects—unusual ones. A bed/sculpture crafted from copper tubing is strikingly beautiful. His electric chair with ashtrays I could do without.

LOUIS LANZANO and ROBERT WIDDICOMBE at Camerawork, 70 12th St., SF, through June 2.

Camerawork offers yet another in a string of fine photography shows. Louis Lanzano is a well-known New York photographer who shoots on the street with a camera strapped to his hand. One series taken this way focuses on feet, locomotion, the activity of walking on the streets. A second captures faces. His sub-



A painting by Kevin Aguilar at the Source Gallery.

jects—mostly well-dressed, well-weathered women (one happens to be Gloria Swanson)—generally seem affronted by his *paparazzi* technique. Lanzano's brand of public voyeurism is engaging.

Robert Widdicombe's color views of an Albuquerque-centered world of tacky homes, shacks, quonset huts and desert landscapes were shot with a flash at twilight. The effect is richly colored and commanding; one white building is rendered almost transparent like the Taj Mahal by Widdicombe's use of natural and electronic light. Desert scenes are hallucinatory, suggesting an all-stops-pulled-out version of Richard Misrach's more conceptualized, black and white photographs of similar subjects.

HAROLD PARIS at the Stephen Wirtz Gallery, 228 Grant Ave., SF, through June 2.

Harold Paris is a little old to be an *enfant terrible*, but I still think that's what he is. U.C. instructor/artist Paris has been an important influence on the Bay Area art scene for over a decade. His work in a variety of media—ceramics, print, sculpture and painting—rarely fails to draw strong responses from viewers. His present show of assemblages on paper is, as usual, provocative.

Paris seems to have one foot in the past and one in the present. His abstract works combine old and antique prints and etchings with newer elements—all taped and tacked and

glued together. His technique alludes to early 20th century collage, while commenting on today's aesthetic of the disposable. *En toto* the works are sensuous, softly colored and extremely complex. Some viewers will find them difficult—they're worthy of concentrated looking.

THE SPLENDOR OF DRESDEN at the Palace of the Legion of Honor, SF, through May 26.

This is virtually the last chance to see this very special exhibition. For my money this is by far the best of the blockbusters (including Tut) and the most interesting historical exhibition ever mounted. Fabulous jewels, armor, china, paintings, drawings, bronzes and on and on. Don't miss it. **MICHAEL SNOW: DE LA** at the University Art Museum, Berk., through May 31.

Canadian artist/filmmaker Michael Snow's *De La* is the most unusual video installation I've ever seen. A television camera is hooked up to a large, specially designed rotating tripod, which points the camera in every direction of a sphere. The same image is transmitted to four monitors, and viewers become part of it. Perception is called into question, and the machine functions as sculpture even without the monitors. If Dr. Strangelove were doing video sculpture, it might resemble this.

FEATURE EXHIBITION at the Source Gallery, 1099 Folsom St., SF, through June 1.

Feature Exhibition is a three-artist show featuring three fine artists with three entirely different sensibilities. Kevin Aguilar gives us large juicy paintings of cacti and succulents. He moves in close on his subjects, but these are romantic, airbrushed views rather than photo-realist endeavors. Louis Marciante's enormous painted paper constructions resemble quilts. The airbrushed surfaces of finely graded, saturated, metallic colors are sensuous and subtle. The works are large enough and close enough (they're unframed) to cast an inviting spell on the viewer. Zvi Tokovsky works on a scale different from Marciante's or Aguilar's. His small collaged pieces play on the juxtaposition of found materials (letters, stamps, other cultural artifacts) and his own etching, drawing, painting and taping. While Aguilar and Marciante make artworks, Tokovsky remakes them.

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MOVIE REVIEW: "MANHATTAN"

Enslavement? Jacob Needleman, who has studied and authored work on the spiritual movements of our times, tells us what he sees, 9 pm-midnight, KJAZ 92.7 FM

Livewire Show: with Sheila Rene, airs an interview done at the World California Music Festival with Dave Roth, lead singer with Van Halen, 9-10 pm, KSJO 92.7 FM

The Holographic Brain: Karl Pribram takes in incisive look at the remarkable new theory of how the human brain functions with its principal proponent, 9-11 pm, KALW 91.7 FM

Joan Baez: 9-11 pm, KUSF 90.3 FM

Meatloaf: recorded at the Old Waldorf, Dec 1977, 9-10 pm, KSNB 95 FM

Conversation with the Blues Brothers: Dan Aykroyd and John Belushi, 10 pm-midnight, KSNB 95 FM

Outcastes Show: with Norman Davis keeping you informed on new wave and punk hits, plus special guests, 10 pm-2 am, KSJO 92 FM

MONDAY/21

Earplay: "The Dartmoor Court-Martial," a dramatic reconstruction of the historic court-martial of a British officer, tried for the massacre of American prisoners after the War of 1812, 1 pm, KALW 91.7 FM

Chuck Wagon and the Wheels: plus the Bandaloons, live from Keystone, Palo Alto, 9:30-11:30 pm, KFAT 94.5 FM

Jazz Alive! features Irene Kral, recorded just prior to her death in 1978, plus the Harold Vick Quintet, 10 pm, KOED 88.5 FM

TUESDAY/22

The Goon Show: rib-tickling BBC creation, starring Peter Sellers, this week features "The Phantom Headshaver of Brighton," 12:30 pm, KALW 91.7 FM

News magazine: Tracey Gardner of "A Safe Place," a battered women's shelter in Oakland, discusses legislative and social developments in efforts to aid these women and her theories on why battering occurs, 1 pm, KCBS 740 AM

Oakland A's: vs. Chicago, 5:10 pm, KXRX 1500 AM

Giants: vs. Cincinnati Reds in SF, 7:15 pm, KNBR 680 AM

New Music: features works for saxophone, piano, percussion, harpsichord, organ, cello, flute and tape recorded at Stockholm's 1978 New Music Days, 10 pm, KOED 88.5 FM

WEDNESDAY/23

Marion McPartland's Piano Jazz: Bill Evans, jazz giant, duos with Marion on Brubeck's "In Your Own Sweet Way," solos on "All of You," "Touch of Your Lips," and "Reminiscences in D," 8:30 am and 5 pm, KALW 91.7 FM

Oakland A's: vs. Chicago, 5:10 pm, KXRX 1500 AM

Giants: vs. Cincinnati Reds in SF, 7:15 pm, KNBR 680 AM

Sears Radio Theater: Mystery night with host Vincent Price features "A Test of Love," starring Antonette Bower and Len Birman, a young woman tells her rich elderly husband's kidnappers she won't pay a \$250,000 ransom, 8:05 pm, KCBS 740 AM

Record Shelf: "A Collector's Johann Strauss," 10:30 pm, KOED 88.5 FM

THURSDAY/24

News magazine: features Donald Fehrenbacher of Stanford, who won the Pulitzer Prize for history this year for his book, "The Dred Scott Case: Its Significance in American Law and Politics," 1 pm, KCBS 740 AM

Oakland A's: vs. Chicago, 5:10 pm, KXRX 1500 AM

Giants: vs. Cincinnati Reds in SF, 7:15 pm, KNBR 680 AM

Strauss: "Oboe Concerto" and "Death and Transfiguration," performed by the Cleveland Orchestra, conducted by Tennstedt, 8 pm, KOED 88.5 FM

Monty Python: Beyond the Fringe meets Monty Python in "Looking for Laughs in SF," 9:30 pm, KALW 91.7 FM

— Fiona Mackenzie

MORE THAN BOWS AND ARROWS, 7:30 pm, Thurs/17, **ANCESTORS OF THOSE UNBORN, LIVING WITH TRADITION, THE FURTHER WE RUN, THE CLOSER WE GET, CAMP NY-MU-MAH, THE BIRCHBARK CANOE,** plus **INUIT,** 11:30 am, Fri/18 **BEAUTY OF MY PEOPLE, THE MAN, THE SNAKE, AND THE FOX,** plus **THE BRAVE HEARTED WOMAN,** 7:30 pm, Fri/18, **IN THE SPIRIT OF OUR FATHERS, A PINTO FOR THE PRINCE, INSTITUTE FOR THE DEVELOPMENT OF INDIAN LAW SERIES: INDIAN JURISDICTION; A QUESTION OF INDIAN SOVEREIGNTY; INDIAN TREATIES; INDIANS AND U.S. GOVERNMENT; THE FEDERAL-INDIAN TRUST RELATIONSHIP, SACRED GROUND,** plus **Ishi,** 11:30 am, Sat/19, **THE DIVIDED TRAIL: A NATIVE AMERICAN ODYSSEY, SECOND PRESENTATION: AMERICAN INDIAN MOTION PICTURE AWARDS, TRIBUTE TO CHIEF DAN GEORGE, plus OUTLAW JOSEY WALES,** 7:30 pm, Sat/19, Palace of Fine Arts, 3301 Lyon, SF, \$3.50 general, \$2.50 students and seniors (evenings), \$2.50 general, \$2 students and seniors (matinees), for further information call 642-6717 or 981-4188

★ **ASIAN ART MUSEUM.** "Color Films on Korean Art and Architecture," features

ANAPCHI POND, SILLA'S TWIN TUMULI, KORYO CELADON, NATIONAL FOLKLORE MUSEUM, KOREAN ARCHITECTURE, NATIONAL MUSICAL INSTRUMENTS OF KOREA, plus KOREAN GENRE PAINTER, noon-4 pm, Sat/19-Mon/21, Trustees Auditorium, de Young Museum, Golden Gate Park, 9th Ave. at Lincoln Way, SF, free except for museum entrance fee

CINEMATHEQUE: "Thaddeus O'Sullivan in Person" introduces his film, **ON A PAVING STONE MOUNTED,** 8:30 pm, Thurs/24, SF Art Institute, 800 Chestnut, SF, \$2 includes coffee, 586-8486

COLLEGE OF MARIN: FOREIGN CORRESPONDENT (Alfred Hitchcock), spell-binding drama of a young reporter caught up in the jungle of a vicious Nazi plot, 8 pm, Fri/18, **COUSIN, COUSINE,** 8 pm, Fri/25, Olney Hall, Laurel at Sir Francis Drake, Kentfield, \$3, 485-9385

★ **FILM ARTS FOUNDATION:** "Screenings by Bay Area Independent Filmmakers," features **HOME BOYS** (Dave Davis), a documentary on Chicano youth gangs in an East Los Angeles neighborhood, plus **YOU DON'T DIE**

HERE (Jon Else), concerns the people who live in Death Valley and focuses primarily on those living in the closest civilian proximity to the Nevada Test Site, followed by an audience discussion with the filmmakers, 8 pm, Wed/23, Adolph Gasser, Inc., 181 Second St., SF, free, 495-7949

★ **FRENCH FILM CLUB: L'ASSASSIN HABITE AU 21 (THE MURDERER LIVES AT #21)** (Henri-Georges Clouzot, 1942), with Suzy Delair and Pierre Fresnay, inventive murder mystery with the usual bizarre cast of Clouzot characters—a blind boxer, a magician, et al., 7:30 pm, Mon/21, Rm. 252, McLaren Hall, USF, Cole and Fulton, SF, \$1.50 general, \$1 seniors, students, 771-2218

★ **GOETHE INSTITUTE: VARIETY** (E. A. Dupont, 1925), with Emil Jannings and Lya de Putti, 7 pm, Mon/21, **HELL'S KITCHEN** (E. A. Dupont and Lewis Seiler, 1939), with Ronald Reagan and Margaret Lindsay, 7 pm, Tues/22, **THREE SMART GIRLS** (Henry Kostler, 1937), with Deanna Durbin, 7 pm, Thurs/24, 530 Bush, SF, free, 391-0370

INDIAN VALLEY COLLEGES: "The First Americans: Past and Present," a six-part film series on the history and lives of some of the

world's most famous Indian tribes, part V features **CREE HUNTERS OF MISTASSINI,** 7:30 pm, Tues/22, Rm. B-226, College of Arts and Humanities, Ignacio Blvd., Novato, \$2, 883-2211

INTERSECTION: "The Surreal Worlds of Jean Cocteau and Ron Chase," features **BEAUTY AND THE BEAST** (Jean Cocteau, 1946), **BLOOD OF A POET** (Jean Cocteau, 1930), **FANTASIA ON THE CHILDHOOD OF BUSONI** (Ron Chase, 1978), plus **BEATRICE CENCI** (Ron Chase, 1972), SF Museum of Art SECA Award, 8 pm, Sun/20, 756 Union, SF, \$2 adults, \$1 children, 397-6961

LA PENA: "Forty Days and Nights of Fund-raising," features **THE HAWKS AND THE SPARROWS** (Pier Paolo Pasolini), a political criticism of Italy, its current changes and contradictions through Pasolini's Marxist point of view, 8:30 pm, Tues/22, \$2, "A People's Garlic Festival with Two of Les Blank's Best Films," features **ALWAYS FOR PLEASURE,** an intensive insider's look at Mardi Gras, plus **A WELL SPENT LIFE,** a strong, beautiful portrait of blues singer Mance Lipscomb, 8:30 pm, Fri/25, \$2.50 includes a sample portion of rice and red beans, 3105 Shattuck, Berk., 849-2568

continued next page



MANHATTAN. Written by Woody Allen and Marshall Brickman. Directed by Woody Allen. At the Regency 2, SF, Rockridge Showcase, Oakland.

"Oh, Please have some pity, I'm all alone in this big city; I tell you I'm just a lonesome babe in the wood Solady, be good to me!"

"Oh, Lady Be Good" by George and Ira Gershwin

"Idea for short story: People in Manhattan are constantly creating these real unnecessary neurotic problems for themselves that keep them from dealing with the more terrifying unsolvable problems of the universe."

Woody Allen's Isaac Davis in Manhattan

That angst-ridden WASP family in *Interiors* was suffering from a terminal case of humorlessness. Even the presence of Maureen Stapleton's Pearl hooting it up in a red dress was not about to lift their spirits. What the family needed was a visit from Woody Allen, but he had unfortunately boxed himself into a cramped area on the other side of the camera. The inhabitants of *Manhattan* are luckier: they have Allen in the guise of one Isaac Davis to contend with.

This latest incarnation of the Allen *schlemiel* still tends to toss off zingy one-liners as a means of keeping the world at arm's length. Yet, more and more, Allen is willing to set up confrontations for his alter-

MOVIES

ROBERT DI MATTEO

"MANHATTAN": WOODY ALLEN'S SHOW OF FAITH

ego, situations designed to test the limits of coping via a glib, albeit brilliant, wit. Perhaps Isaac's wisecracks are less an entertaining form of evasion than a show of faith? After all, if you ask this scrawny would-be Romeo what makes life worth living, he'll reply: Cezanne's apples and pears, the Jupiter Symphony, Marlon Brando and Groucho Marx. Only a man who had been to the *Interiors* and come back would give such an answer. The *schlemiel* seems to be growing up, without opting for sober maturity. He and his master, Woody Allen, may still secretly harbor the notion that reality should be like a Bergman movie, but they are willing to concede that it's probably too early to tell. This appeals to Americans, who like a little ketchup on their ontology, anyway.

Just as *Manhattan's* urban complications are a series of booby traps for the wisecracking Isaac, the round of neurotic, messy relationships serves to puncture the swinging romantic perfection of the George Gershwin music on the soundtrack. The music provides reassuring climaxes, while the lovers on screen feel anti-climactic and unsettled. And the music is a valentine to a beckoning, mythical Big Apple, while the characters we meet should be learning to fend off muggers. Manhattan as a wormy paradise for the white upper-middle class intelligentsia. This is psychically close to the New York of *An Unmarried Woman*, but Allen has stylized his version. Not the musical-noir stylization that Scorsese and cameraman Laszlo Kovacs brought to *New York, New York*, nor the garish inferno look that the Scorsese-Michael Chapinan team brought to *Taxi Driver*, Allen's vision of the city is more that of a culture capital that is cooling down from a majestic reign. One longs for the fabled great

days and views the decline with witty, cavalier disillusionment. A *New Yorker* magazine view of the city. (Not coincidentally, Allen and coscreenwriter Marshall Brickman are both frequent contributors to that toniest of the city's publications.)

It was a masterstroke to shoot this *Manhattan* in bygone black and white and new-age Panavision. The combination makes for images that are a little too wide for nostalgia, though the pull toward nostalgia is tantalizingly felt. The cinematographer, Gordon Willis, has always shown such a fondness for single-source lighting and chiaroscuro effects that even the color films he's shot (*All the President's Men*, *The Godfather I and II*, *Interiors*) have momentarily seemed to be in black and white. Here, Willis makes the expressive range of black and white seem quite enormous and manages to achieve at least two magical, suspended-in-time effects—the burnished skyline of the city that opens and closes the film and the lyrical moment when Allen and Diane Keaton are framed against a moon-scape in the Hayden Planetarium.

Looking back on *Interiors*, one wonders if Allen kept himself out of that one as a kind of challenge: Could he create and make us care about characters without the reference point of his alter-ego? Until Diane Keaton's ascendancy in *Annie Hall*, there really wasn't much room for anyone other than Woody Allen in an Allen film. In *Manhattan*, in the capacity of writer-director, he's been more generous to his supporting players than ever before. Diane Keaton blends the intellectual prune she played in *Interiors* with the skittish charm of her Annie Hall. Meanwhile, Mariel Hemingway as Isaac's 17-year-old girlfriend wins the most-mature award hands-down: emotional sincerity has seldom seemed so enticing in a



Woody Allen and Diane Keaton.

medium where the bad girls are usually the most charismatic. And Michael Murphy, an actor with the ease and amiability that George Segal used to have, draws us into the dilemma of a man who is both Isaac's best buddy and his competitor in love.

Yet one wants to know more about Anne Byrne as Murphy's deserted wife and—particularly—about Meryl Streep as Allen's "ex" gone-lesbian. Streep has "major actress" written all over her, yet so far at the movies we've had to be content with seeing her triumph over sketchy roles (here, and in *The Deer Hunter*). And there's an unfortunate consequence to Streep's role as written in *Manhattan*: we can only see her character in terms of Isaac, who doesn't understand her, and so her snootiness and ill-temper in relation to him can read like the main elements of her personality. Isaac may see her as little more than a lesbian villainess, but should Woody Allen? One feels that, rather than showing Isaac in a had light, the problems between him and his ex-wife are conveniently laid at her feet. Her one smells a conspiracy between the writer-director and his protagonist—under the circumstances, a conspiracy of one. Perhaps I'm being unfair. For as Allen lets Isaac say self-deprecatingly to buddy Murphy at one point: "When it comes to women, I'm the winner of the August Strindberg award." ■

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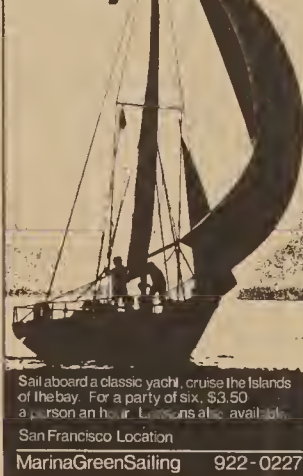


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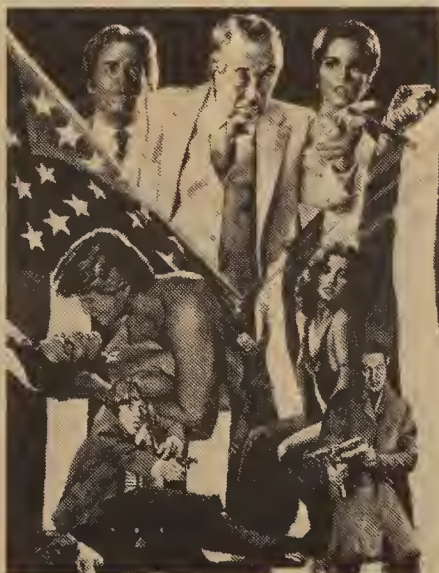
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OFFBEAT MOVIES

continued from previous page

★ LAWRENCE HALL OF SCIENCE: "Science Films." features **TUT: THE BOY KING**, close-up photography of 55 artifacts taken from Tutankhamun's tomb reveals important aspects of ancient Egypt, 11 am, 1 and 3 pm, Sat/19-Sun/20, UC Berk. \$1.50 adults, 75¢ students and seniors, 50¢ children ages 7-12, 25¢ children ages 3-6, free to children under age 3, UC students and LHS members, 642-5132

NEW VARSITY: "Save the Pygmies Benefit," features **PYGMIES** (Jean-Pierre Hallet), with the filmmaker in person, 2, 4, 7-30 and 9:30 pm, Sun/20, 456 University Ave., Palo Alto, ticket information at 323-6411 and 321-1246.

MARKET ST. CINEMA: One A.M. Enterprises presents **EASY RIDER**, the uncensored version, midnight, Fri/18-Sat/19, 1077 Market, SF, call for prices, 673-6041

★ NOE VALLEY CINEMA: "Nuclear Love and Death," features **HIROSHIMA MON AMOUR** (Alain Resnais, 1959, France), screenplay by Marguerite Duras, with Emmanuelle Rivie and Eija Okada, this film explores the effects of the war-torn past on the love affair between a French architect and a Japanese architect, plus **LA JETEE** (Chris Marker), survivors of WWII live underground to avoid radioactive fallout, through telepathy they seek a connection with the past and future in order to understand the present, 8 pm, Fri/18, "Bay Area Independents. Benefit for Noe Valley Cinema," features **MONSTERS OF OCEMUCHO** (Phil Schuman), **BAY CITY BLUES** (E. J. Muller), **UNITY** (Marc Huestis), **POSSOM TROT** (Allie Light and Irving Saraf), **FANTASIA ON THE CHILDHOOD OF BUSSONI** (Ron Chase), **DIRT** (Mike Connor), **AN AFTERNOON IN IOWA CITY** (Tim Bascovich), plus **A VISIT TO INDIANA** (Curt McDowell), 8 pm, Fri/25, James Lick Auditorium, 25th St. at Noe, SF, \$1.50 general, \$1 members, \$2 for the benefit, 282-5354

★ OAKLAND PUBLIC LIBRARY: "Films About Asian Dances," features **BAYANIHAN '68** (Philippines), **FOLK DANCES OF KOREA**, plus **POEMS OF THE HAT** (Vietnam), noon-2 pm, Sat/19, Asian Community Library, 125 14th St., Oakl., free, 273-3400

PACIFIC FILM ARCHIVE: "German Film Directors in Hollywood—Film Emigration from Germany and Austria: Two Noir Classics by Robert Siodmak," features **PHANTOM LADY** (1944), with Ella Raines, Franchot Tone, Thomas Gomez, Alan Curtis and Elisha Cook, Jr., 7 and 10:15 pm, plus **THE SPIRAL STAIRCASE** (1946), with Dorothy McGuire, George Brent, Ethel Barrymore, Kent Smith and Rhona Fleming, 8:40 pm, Fri/18

"Videotapes by Kit Fitzgerald and John Sanborn," features **THE LAST TAPES OF MARCEL DUCHAMP** (1974), **INTERPOLATION**, a series of short works including **ENTROPY**, **ORDER**, **WATCH**, **APHASIA**, **INTERPOLATION**, **JARON**, **DUAL**, **MOTIVE**, **LUX**, plus **ACCESS** (1978), 2 pm, free admission, "Les Blank's Current Work-in-Progress and Party with Les Blank, L. John Harris, Maureen Gosling and Guillermo Hernandez in Person," features **GARLIC IS AS GOOD AS TEN MOTHERS**, plus **DEL CORAZON (FROM THE HEART)** (tentative title), a double-barreled, double-system sneak peek at Les Blank's current work-in-progress, followed after both screenings by a party upstairs in the Museum Lobby with beer, wine, garlic snacks and music designed by Michael Goodwin's Black Shadow Tape Works, 7:30 and 9:30 pm, Sat/19, tickets \$5

"Videotapes by Kit Fitzgerald and John Sanborn with the Artists in Person" (see Sat/19 for credits), 2 pm, free admission, "Two Russian Classics," features **THE CRANES ARE FLYING** (Mikhail Kalatozov, 1957, English titles), with Tatiana Samoilova, Alexei Batalov and Vasily Merkuriev, 4:30 and 8:05 pm, plus **THE WHITE BIRD WITH A BLACK MARK** (Yuri Ilyenko, 1971, English titles), with Larissa Kadochnikova, Alexandre Plotnikov and Natalia Naoum, 6:15 and 9:50 pm, Sun/20

"The Films of Akira Kurosawa," features **THE LOWER DEPTHS (DONZOKO)** (1957, English titles), with Toshiro Mifune, Isuzu Yamada, Ganjiro Nakamura, Kyoko Kagawa, Bokuzen Hidari, Minoru Chiaki and Kamatari Fujiwara, 7 pm, plus **THE HIDDEN FORTRESS** (1958, English titles), with Toshiro Mifune, Misa Vehara and Takashi Shimura, 9:15 pm, Mon/21

"Japanese Animation," features **COMIX** (1979), **COFFEE BREAK** (1977), **PHENAKISTISCOPE** (1975), by Taku Furukawa, **CRAYON ANGEL** (1975), **SWEET FRIDAY** (1975), by Keiichi Tanaami, **HUMAN ZOO** (1962), **AI (LOVE)** (1973), **AU FOU** (1967), **VANISH** (1978), by Yoji Kuri, **DEVIL LOVE SONG** (1971), by Seichi Hayashi, **MERIDIAN TRANSIT** (1977), by Isao Koto, **GRASS SNAKE** (1972), by Nobuhiro Aihara, **DOJOJI TEMPLE** (1976), by Kichiro Kawamoto, plus **PEOPLE TORMENTOR SERIES** (1973-76), by Tadanari Okamoto, 7:30 pm, plus **THE ITALIAN STRAW HAT** Rene Clair, 1927, with Albert Prejean, Olga Tscheikowa and Marise Maia, and **COHL ANIMATION PROGRAM** (1909-1912), 9 pm, Tues/22

"The Films of Akira Kurosawa Repeat Program—see Mon/21 for Program Credits," features **THE HIDDEN FORTRESS**, 7 pm, plus **THE LOWER DEPTHS**, 9:15 pm, Wed/23

"Historical Films from Eastern Europe," features **THE STONE WEDDING** Mircea Verou and Dan Pita, 1972, English titles, 4 pm, "German Film Directors in Hollywood—Film Emigration from Germany and Austria: Two Films by Joe May," features **CONFESSION** (1937), with Kay Francis, Ian Hunter, Basil Rathbone and Donald Crisp, 7:30 pm, plus **HOUSE OF THE SEVEN GABLES** (1949), with George Sanders, Margaret Lindsay, Vincent Price and Nan Grey, 9:10 pm, Thurs/24

2621 Durant, Berk. \$2.50 double feature, \$2 single feature, \$1 matinee, call for special rates, 642-1412

★ SF ART INSTITUTE: "Works by Students of SF Art Institute," features an exhibit of films by students receiving their Master of Fine Arts from the Institute, noon-3 pm, plus films by

students of the college, 6 pm, Sun/20, 800 Chestnut, SF, free, 771-7020

SF STATE: "Film Finals," features open screening of SFSU student films, 4 and 8 pm, Fri/18, McKenna Theatre, School of Creative Arts Bldg., 1600 Holloway near 19th Ave., SF, \$2 general, \$1.25 students, faculty, staff with ID and seniors, 585-7174

UC BERKELEY: FRENCH CONNECTION II, 9 pm, 7 pm, plus **FRENCH CONNECTION II**, 9 pm, Fri/18, 155 Dwinelle Hall, \$2.50 general, \$2 students with UC ID, "American Genre and Beyond," features **MILDRED PIERCE** (Michael Curtiz, 1945), with Joan Crawford, plus **ALICE DOESN'T LIVE HERE ANYMORE** (Martin Scorsese, 1976), with Ellen Burstyn and Kris Kristofferson, 7 pm, Tues/22, Wheeler Auditorium, \$2, "Foreign Film Repertory," features **A SPECIAL DAY** (Ettore Scola, 1977, Italy), with Sophia Loren and Marcello Mastroianni, plus **LOVE AND ANARCHY** (Lina Wertmüller, 1974, Italy), with Giancarlo Giannini and Mariangela Melato, 7 pm, Thurs/24, 155 Dwinelle Hall, \$2, **PAT GARRETT AND BILLY THE KID**, 7 pm, plus **THE WILD BUNCH**, 9 pm, Fri/25, \$2.50 general, \$2 students with UC ID, UC Berk., 642-0212

WOMEN'S BUILDING/DOVRE HALL: Open Window Film Productions presents an evening of super-8 films including Betty McAfee's **WINDOWS INTO CHINA**, a film on her 1973 trip to China, plus **WINDOWS INTO MAINSTREAMING**, on mainstreaming disabled children in Berkeley schools, 7:45 pm, Tues/22, 3543 18th St. between Valencia and Guerrero, SF, call for prices, 863-5255

CHILDREN'S FILMS

COLLEGE OF MARIN: Robin Goodrow, the hostess of KRON-TV's children's program "Small Wonders," uses puppets, magical creatures and dramas to present several choice children's films, 1 pm, Sat/19, Diney Hall, Laurel at Sir Francis Drake, Kentfield, \$2 children, \$1.50 adults, 485-9385

★ LAWRENCE HALL OF SCIENCE: "Young Children's Films," features **THE SECRET WAY**, **DOROTHY AND THE WITCH**, plus **GRANDFATHER'S MITTEN**, 10:30 am and 2 pm, Sat/19-Sun/20, UC Berk., \$1.50 adults, 75¢ students and seniors, 50¢ children ages 7-12, 25¢ children ages 3-6, free to children under age 3, UC students and LHS members, 642-5132

★ SF PUBLIC LIBRARY: "A Family Afternoon. One Hundred Minutes of Films for Adults and Children in Honor of the Library's 100th Birthday," features **GOLDEN FISH**, **MY MOTHER IS THE MOST BEAUTIFUL WOMAN IN THE WORLD**, **WHAT RIGHT HAS A CHILD?**, **LIFE AND TIMES OF A BALLOON**, **CITIZEN HAROLD**, **DIRTY WORK**, **FAIRY STORY**, plus **MUNRO**, 3:30 pm, Tues/22, Portola Branch, 2434 San Bruno Ave., free, 468-2232 "All in Fun and Nonsense," features **I KNOW AN OLD LADY WHO SWALLOWED A FLY**, **THE RED CARPET**, plus **STREGA NONNA**, 10:30 am and 1:30 pm, Tues/22, "Crazy Adventures," features **WHEN KNIGHTS WERE BOLD**, plus **SUNDAY LARK**, 4 pm, Tues/22, Western Addition Branch, 1550 Scott, free, 346-9531 "Move," features **MATROSKA**, **ALPHABET**, **HEN HOP**, plus **SCRAP OF PAPER AND A PIECE OF STRING**, 10:30 am, 11 am and 2 pm, Tues/22, "They Solved It!" features **CASE OF THE ELEVATOR DUCK**, **HELEN KELLER** and **HER TEACHER**, plus **A PLACE OF MY OWN**, 4 pm, Tues/22, Bernal Branch, 500 Cortland, free, 285-1744

NOTES

7TH FESTIVAL OF YOUNG FILM-MAKERS entries now being accepted until June 1. Open to filmmakers ages 14-19, films must be less than 20 minutes and have been completed since July 1, 1978. Any format is acceptable, including Super-8, 16mm, silent, sound (optical sound prints or magnetic sound strips are preferred but separate tape sound tracks acceptable if the entrant provides tape recorder). Festival takes place 10 am-5 pm, Sat., June 16, Lurie Room, Main Library, Civic Center, SF, when winners will be announced. Five cash prizes of \$50 to be awarded by Mayor Dianne Feinstein the following week

9TH ANNUAL NATIONAL FILM COMPETITION deadline for entries in the Marin County Fair and Exposition's 9th Annual National Film Competition is May 31. A total of \$2,700 in cash prizes is offered to award winners in the three categories: Independent, Student and Animated Film. Winning Films to be shown daily in the Showcase Theatre at Marin Center during the six-day run of the Fair, June 29-July 4. Entry forms obtainable through the Fair Office, Marin Center Fairgrounds, San Rafael 94903 or call 472-2406

★ Indicates general admission of \$1.50 or less.
— Fiona Mackenzie



MOVIE HOUSES

SAN FRANCISCO MOVIES

ALEXANDRIA: Geary at 18th Ave., 752-5100
ALHAMBRA: Polk at Green, 753-5656
BALBOA: Balboa at 38th Ave., 221-8184
BRIDGE: Geary near Masonic, 751-3212
CASTRO: 429 Castro at Market, 621-6120
CENTO CEDAR: Cedar at Larkin, 776-8300
CINEMA 21: Chestnut at Steiner, 921-1234

CLAY: Fillmore at Clay, 346-1123
COLISEUM: Clement at 9th Ave., 221-8181
CORONET: Geary and Arguello, 752-4400
EGYPTIAN: Market at 6th St., 673-7373
EMPIRE: West Portal, 661-5110
FOUR STAR: Clement at 23rd Ave., 752-2650
GATEWAY: 215 Jackson at Battery, 421-3353
GHIRARDELLI: Beach at Polk, 441-7088
GRANDAD: Mission at Ocean, 584-6850
KOKUSAI: Post and Buchanan, 563-1400
LUMIERE: 1572 California, 885-3201
METRO I: Union at Webster, 221-8181
METRO II: Union near Fillmore, 931-7666
NEW MISSION: Mission at 22nd St., 647-1261
NORTH POINT: Powell at Bay, 989-6060
PARKSIDE: Taraval at 19th Ave., 661-1940
PLAZA: Serramonte Plaza, Daly City, 756-3240
REGENCY I: Van Ness at Sutter, 673-7141
REGENCY 2: Sutter at Van Ness, 776-5505
RICHELIEU: 1075 Geary at Van Ness, 771-5200
ROXIE: 16th St. near Valencia, 863-1087
ROYAL: Polk near California, 474-2131
SERRA: 2170 Junipero Serra, Daly City, 755-1455
SERRAMONTE 6: 4914 Junipero Serra, Colma, 756-6500
ST. FRANCIS: Market bet. 5th and 6th Sts., 362-4822
STAGE DOOR: 420 Mason, 986-4767
STRAND: 1127 Market bet. 7th and 8th Sts., 552-5990
SURF: Irving at 46th Ave., 664-6300
TANFORAN: 400 Tanforan Shopping Center, San Bruno, 558-0921
U.A. STONETOWN: behind Emporium, Stonetown, 221-8181
VOGUE: Sacramento at Presidio, 221-8181
WARFIELD: Market at 6th St., 776-6110
YORK: 24th St. near Potrero, 282-0316

ALEXANDRIA: (1) **THE DEER HUNTER**, weekdays at 2 and 8, Sat-Sun at 1, 4:45 and 8:30, (2) **THE FIFTH MUSKETEER**, daily at 1:15, 5 and 8:45, plus **MURDER BY DEATH**, daily at 3:10, 6:55 and 10:40, (3) **DAWN OF THE DEAD**, opens Fri/18, daily at 1, 3:20, 5:45, 8 and 10:30 (no one under age 17 admitted without parents or adults)

ALHAMBRA: (1) **GREASE**, opens Fri/18, (2) **VAN NUYS BOULEVARD**, plus **MALIBU BEACH**, call theater for times

BALBOA: call theater for titles and times
BRIDGE: **THE LAST WAVE** (Peter Weir, 1978, Australia), with Richard Chamberlain and Gullipit, daily at 6, 8 and 10, with matinees Wed., Sat., Sun. at 2 and 4

CASTRO: "The Lion Roars at the Castro," features **THE MORTAL STORM** (Frank Borzage, 1940), with Margaret Sullivan, James Stewart, Robert Young and Frank Morgan, 8:30, plus **MRS. MINIVER** (William Wyler, 1942), with Greer Garson, Walter Pidgeon, Dame May Whitty and Teresa Wright, 6:15 and 10:30, Thurs/17-Fri/18, **THE YEARLING** (Clarence Brown, 1946), with Claude Jarman, Gregory Peck and Jane Wyman, 2:30 and 7:15, plus **NATIONAL VELVET** (1944), with Elizabeth Taylor, Mickey Rooney, Donald Crisp and Anne Revere, 5 and 9:30, Sat/19-Sun/20, "Silent Classics Series," features **HE WHO GETS SHAPED** (Victor Sjöström, 1924), with Lon Chaney, Norma Shearer and John Gilbert, 1 pm, Sun/20, **RED DUST** (Victor Fleming, 1932), with Clark Gable and Jean Harlow, 8:45, plus **CAT ON A HOT TIN ROOF** (Richard Brooks, 1958), with Elizabeth Taylor and Paul Newman, 6:45 and 10:15, Mon/21-Tues/22, **ROSE MARIE** (1936), with James Stewart, Jeanette MacDonald and Nelson Eddy, 4:15 and 8:30, plus **THE GIRL OF THE GOLDEN WEST** (1938), with Jeanette MacDonald and Nelson Eddy, 2, 6:15 and 10:30, Wed/23, **MEET ME IN ST. LOUIS** (Vincente Minnelli, 1944), with Judy Garland and Margaret O'Brien, 8:30, plus **BROADWAY MELODY OF 1938** (Roy Del Ruth, 1937), with Judy Garland, Robert Taylor, Eleanor Powell, George Murphy and Sophie Tucker, 6:30 and 10:30, Thurs/24-Fri/25

CENTO CEDAR: **BREAD AND CHOCOLATE**, daily at 6 and 9:45, with matinees Wed. and Sat. at 2:20, plus **VIVA ITALIA!** daily at 8, with matinees Wed., Sat.-Sun. at 4:20

CINEMA 21: SAME TIME NEXT YEAR, weekdays at 8:30, Fri. at 8, Sat.-Sun. at 3:55 and 8, plus **HOUSE CALLS**, weekdays at 6:30, Fri. at 6 and 10:10, Sat. at 2, 6:05 and 10:10, Sun. at 2 and 6:05

CLAY: **THE TOY** (Francis Veber, 1976, France), with Pierre Richard, daily at 7:15 and 9:15, with matinees Wed., Sat.-Sun. at 1:15, 3:15 and 5:15

COLISEUM: **BATTLESTAR GALACTICA**, opens Fri/18, daily at 7 and 9:30, with matinees Sat.-Sun. at 1 and 4:15

CORONET: **CHINA SYNDROME**, daily at 7 and 9:45, with matinees Wed., Sat.-Sun. at 1 and 3:50

EGYPTIAN: **COMING HOME**, plus **BLUE COLLAR**, call theater for times

EMPIRE: (1) **GREASE**, opens Fri/18, weekdays at 9:15, Sat.-Sun. at 3:05 and 7:35, plus **FOUL PLAY**, weekdays at 7, Sat.-Sun. at 1, 5:20 and 9:45, (2) **VAN NUYS BOULEVARD**, weekdays at 8:45, Sat.-Sun. at 3 and 7, plus **MALIBU BEACH**, weekdays at 7, Sat.-Sun. at 1, 5 and 9, (3) **BLAZING SADDLES**, opens Fri/18, weekdays at 7 and 8:50, Sat.-Sun. at 1, 3, 5, 7 and 9

FOUR STAR: call theater for titles and times
GATEWAY: **SATYRICON** (Federico Fellini, 1969, English subtitles), plus **ROMA** (Federico Fellini, 1972, English subtitles), with Anna Magnani and Gore Vidal, runs through Sat/19, **THE VIRGIN QUEEN** (Henry Kostor, 1955), with Betty Davis and Richard Todd, plus **ANASTASIA** (Anatole Litvak), with Ingrid Bergman, Yul Brynner and Helen Hayes, Sun/20-Tues/22, **KING OF HEARTS** (Philippe De Broca, 1966), with Alan Bates and Genevieve Bujo, plus **THIEF OF PARIS** (Louis Malle, 1967), with Jean-Paul Belmondo, Genevieve Bujo and Marie Dubois, Wed/23-Sat/26, call theater for times

MOVIE HOUSES

GHIRARDELLI: A LITTLE ROMANCE (PG), daily at 3:15, 5:30, 7:50 and 10, with matinees Sat-Sun at 1.

GRANADA: THANK GOD IT'S FRIDAY, weekdays at 6:30 and 9:55 Sat-Sun at 1, 4:30 and 7:40, plus **SATURDAY NIGHT FEVER**, weekdays at 8, Sat-Sun at 2:35, 6:05 and 9:35.

KOKUSAI: AUGUST WITHOUT THE EMPEROR (Saisuo Yamamoto, 1978, English titles), with Sayuri Yoshinaga and Kei Yamamoto, daily at 6:30 and 9, with matinees Sat-Sun at 1:30 and 4, runs through Tues/29.

LUMIERE: PICNIC AT HANGING ROCK (Peter Weir, 1975, Australia), daily at 7:30, with matinees Wed, Sat-Sun at 1:15, plus **WOMEN IN LOVE** (Ken Russell, UK), with Glenda Jackson and Alan Bates, daily at 9:30, with matinees Wed, Sat-Sun at 1 and 5:15.

METRO I: HANOVER STREET, opens Fri/18, daily at 7:30 and 9:30, with matinees Sat-Sun at 1:30, 3:30 and 5:30.

METRO II: LOVE AT FIRST BITE, daily at 8:10, with matinees Sat-Sun at 1:20 and 4:45, plus **HAROLD AND MAUDE**, daily at 6:30 and 9:55, with matinees Sat-Sun at 3:05.

NEW MISSION: THE FIFTH MUSKETEER, plus **FAST BREAK**, call theater for times.

NORTH POINT: SUPERMAN, daily at 1:30, 4:15, 7 and 9:45, except Wed/16 at 2:30, 5:15 and 10, with a sneak preview at 8.

PARKSIDE: ROD STEWART AND THE FACES (PG), 7:10 and 12:05, Fri/18-Sat/19, with Sat matinee at 2:15, **VOLUNTEER JAM** (PG), with the Charlie Daniels Band and the Marshall Tucker Band, 8:30, with Sat matinee at 5:30, **NO TIME FOR BREAKFAST** (Jean-Louis Bertolucci), with Anne Girardot, 6:40 and 10:45, Sun/20, Tues/22-Wed/23, with Sun matinee at 2:40, plus **AMARCORD** (Federico Fellini), 8:30, with Sun matinee at 4:20, "Two Films by Franco Zeffirelli," features **ROMEO AND JULIET** (PG), with Leonard Whiting and Olivia Hussey, 8:30, plus **BROTHER SUN, SISTER MOON** (PG), with Alec Guinness, Graham Faulkner and Judi Bowker, 6:20 and 10:55, Thurs/24-Fri/25.

REGENCY I: WINTER KILLS, opens Fri/18, call theater for times.

REGENCY 2: MANHATTAN, call theater for times.

RICHELIEU: BRINGING UP BABY (Howard Hawks, 1938), with Katharine Hepburn and Cary Grant, plus **SITTING PRETTY** (Walter Lang, 1948), with Clifton Webb, John Payne and Maureen O'Hara, runs through Sat/19, **ROMANCE** (Clarence Brown, 1930), with Greta Garbo, plus **THE BARRETTES OF WIMPOLE STREET** (Sidney Franklin, 1934), with Norma Shearer, Elizabeth Barrett, Charles Laughton and Fredric March, Sun/20-Tues/22, **THE LADY VANISHES** (Alfred Hitchcock, 1938), with Michael Redgrave and Margaret Lockwood, plus **THE MAN WHO KNEW TOO MUCH** (Alfred Hitchcock, 1934), with Peter Lorre, Leslie Banks and Edna Best, Wed/23-Sat/26, call theater for times.

ROXIE: KING OF HEARTS (Phillipe de Broca, 1967, English titles), with Alan Bates and Genevieve Bujo, 8:15, Fri/18-Sat/19, with Sat matinee at 4:35, plus **BREWSTER MCCLOUD** (Robert Altman, 1970), with Bud Cort, Sally Kellerman and Rene Auberjonois, 6:25 and 10:05, Fri/18-Sat/19, **AN UNMARRIED WOMAN** (Paul Mazursky, 1978), with Jill Clayburgh, Michael Murphy, Alan Bates, Cliff Gorman and Lisa Lucas, 8:20, Sun/20-Mon/21, with Sun matinee at 4:15, plus **OUTRAGEOUS!** (Richard Benner, 1977), with Craig Russell, 6:30 and 10:30, Sun/20-Mon/21, "Russian Opera Film Series," features **THE TSAR'S BRIDE** (1963, English titles), Rimsky-Korsakov's opera of jealousy and revenge in medieval Russia, 1:30, Sun/20, \$2.50 admission, "Films of Les Blank with the Film-maker in Person," features **ALWAYS FOR PLEASURE** (1978), **A WELL SPENT LIFE** (1971), 7:25 and 10, plus **THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS** (1968), 6:50 and 9:30, Tues/22, **MCCABE AND MRS. MILLER** (Robert Altman, 1971), with Warren Beatty, Julie Christie, Shelley Duvall and Keith Carradine, 8:10, plus **FIVE EASY PIECES** (Bob Rafelson, 1970), with Jack Nicholson and Karen Black, 6:30 and 10:20, Wed/23-Thurs/24, **ANIMAL HOUSE** (John Landis, 1978), with John Belushi, Donald Sutherland and Tim Matheson, 8:35, Fri/25-Sat/26, with Sat matinee at 5:15, plus **HORSE FEATHERS** (Norman McLeod, 1932), with the Marx Brothers and Thelma Todd, 7:15 and 10:35, Fri/25-Sat/26, with Sat matinee at 4.

ROYAL: BLAZING SADDLES, call theater for times.

SERRA: DAWN OF THE DEAD, daily at 7:30 and 9:45 except Sun at 2, 4:30, 7 and 9:30, "Late Show," features **THE ROCKY HORROR SHOW**, midnight, Fri-Sat.

SERRAMONTE 6: (1) GREASE, opens Fri/18, (2) **HURRICANE**, (3) **VAN NUYS BOULEVARD**, plus **MALIBU BEACH**, (4) **COMING HOME**, (5) **SILENT PARTNER**, plus **ROCK 'N' ROLL HILL SCHOOL**, (6) **LOVE AT FIRST BITE**.

ST. FRANCIS: (1) TUNNELVISION, daily at noon, 3:05, 6:10 and 9:15, plus **KENTUCKY FRIED MOVIE**, daily at 1:25, 4:30 and 7:35, (2) **BLACK SIX**, opens Fri/18, daily at 11:30, 2:55, 6:20 and 9:45, plus **BLOOD OF THE DRAGON**, daily at 1:15, 4:40 and 8:05.

STAGE DOOR: WIFEMISTRESS, call theater for times.

STRAND: THE WARRIORS (Walter Hill), 12:15, 3:30, 6:50 and 10:10, plus **THE DRIVER** (Walter Hill), with Ryan O'Neal and Bruce Dern, 1:50, 5:10 and 8:30, Fri/18, **THE GREAT TRAIN ROBBERY**, with Sean Connery and Donald Sutherland, 2, 5:45 and 9:30, plus **HOUND OF THE BASKERVILLES**, with Basil Rathbone, 12:15, 4:15 and 8, Sat/19, **ICE CASTLES** (Donald Wyre), with Lynn-Holly Johnson and Robby Benson, 4 and 9:45, **DARK VICTORY** (Edmund Goulding), with Bette Davis and George Brent, 2 and 7:50, plus **A SEPARATE PIECE** (Larry Pierce), with John Heyl and Parker Stevenson, 12:15 and 6, Sun/20; **HEARTS AND MINDS**

(Peter Davis), 12:15, 5:05 and 10, **HARLAN COUNTY U.S.A.** (Barbara Koppel), 3:50 and 8:10, plus **I.F. STONE'S WEEKLY** (Jerry Bruck), 2:05 and 7, Mon/21, **CABARET** (Bob Fosse), with Liza Minnelli and Michael York, 12:15, 4:20 and 8:30, plus **SOMETHING FOR EVERYONE** (Hal Prince), with Angela Lansbury and Michael York, Tues/22, 8:15 (Federico Fellini), 12:15, 4:45 and 9:15, plus **DAY FOR NIGHT** (Francis Truffaut), 2:40 and 7:10, Wed/23, **FLESH GORDON** (Howard Ziehm and Bill Osco), 12:15, 4:45 and 9:15, **A BOY AND HIS DOG** (L. O. Jones), with Don Johnson and Jason Robards, 1:25, 5:55 and 10:25, plus **ZARDOZ** (John Boorman), with Sean Connery, 3 and 7:30, Thurs/24, **A DIFFERENT STORY** (Paul Aaron), with Perry King and Meg Foster, 2:05, 5:50 and 9:35, plus **THE OWL AND THE PUSSYCAT** (Herbert Ross), with Barbara Streisand and George Segal, 12:15, 4 and 7:50, Fri/25.

SURF: MEETINGS WITH REMARKABLE MEN (Peter Brook, 1979, UK), with Terence Stamp, daily at 7:15 and 9:30, with matinees Wed, Sat-Sun at 1, 3 and 5.

TANFORAN: (1) BATTLESTAR GALACTICA, opens Fri/18, daily at noon, 2:30, 5, 7:30 and 9:55, (2) **DAWN OF THE DEAD**, daily at 1:55, 4:30, 7:05 and 9:20, with late shows Fri-Sat at midnight, (3) **THE DEER HUNTER**, weekdays at 2 and 8, Sat-Sun at 1, 4:45 and 8:30, (4) **HANOVER STREET**, opens Fri/18, daily at 1, 3:05, 5:10, 7:15 and 9:20.

U.A. STONETOWN: (1) BUCK ROGERS, daily at 8:30, with matinees Wed, Sat-Sun at 1:20 and 5, plus **THE BIG FIX**, daily at 6:30 and 10:05, with matinees Wed, Sat-Sun at 3, (2) **THE FIFTH MUSKETEER**, daily at 8:15, with matinees Wed, Sat-Sun at 1 and 4:25, plus **MURDER BY DEATH**, daily at 6:30 and 10:05, with matinees Wed, Sat-Sun at 2:50.

VOGUE: NORMA RAE, daily at 8:25 except Sun at 3:40 and 7:55, plus **AN UNMARRIED WOMAN**, daily at 6:15 and 10:25 except Sun at 1:30, 5:40 and 9:50.

WARFIELD: DAWN OF THE DEAD, plus **ROCK 'N' ROLL HIGH SCHOOL**, call theater for times.

YORK: THE WICKER MAN (Robin Hardy), plus **CHAC** (Roland Klein), Fri/18, **MIDNIGHT EXPRESS** (Alan Parker), plus **THE BUDDY HOLLY STORY** (Sieve Rash), with Gary Busey Sat/19, **BEAUTY AND THE BEAST** (Jean Cocteau), plus **THE TALES OF BEATRIX POTTER**, Sun/20, **RED BEARD** (Akira Kurosawa), plus **THE MEN WHO TREAD ON THE TIGER'S TAIL** (Akira Kurosawa), Mon/21, **INTERIORS** (Woody Allen), with Dianne Keaton, plus **PERSONA** (Ingmar Bergman), Tues/22, **THE GREAT TRAIN ROBBERY** (Michael Crichton), with Sean Connery and Donald Sutherland, plus **REVENGE OF THE PINK PANTHER** (Blake Edwards), with Peter Sellers, Wed/23, **LE SEX SHOP** (Claude Berri), plus **EMMANUEL** (Just Jaecklin), with Sylvia Kristel, Thurs/24, **BREAD AND CHOCOLATE** (Franco Brusati), with Nino Manfredi, plus **SWEPT AWAY** (Lina Wertmüller), Fri/25.

EAST BAY MOVIES

ACT CINEMAS: Center off Shattuck, Berk., 548-7200.

ALAMEDA: 2317 Central, Alameda 522-4433.

ALBANY: 1115 Solano, Berk., 524-5656.

BERKELEY: Shattuck at Haste, Berk., 848-4300.

CALIFORNIA: Cinema Center, Kittredge and Shattuck, Berk., 848-0620.

CAPRI: 1653 Willow Pass Rd., Concord, 687-4310.

CENTURYS: Nimitz Fwy., Oakl., 562-9990.

CINE 7: 3814 MacArthur Blvd bet 35th Ave and High, Oakl., 530-3382.

ELMWOOD: College at Ashby, Berk., 848-0931.

FESTIVAL: Hesperian and A St., Hayward, 785-8000.

GRAND LAKE: Grand Ave., Oakl., 452-3556.

HAYWARD 5: 24800 Hesperian Blvd., Hayward, 786-3000.

HILLTOP MALL: 1303 Hilltop Mall, Richmond, 223-2288.

NORTHSIDE: 1828 Euclid, Berk., 841-2648.

OAKS: 1875 Solano near Berkeley, Berk., 526-1836.

PARKWAY: Park Blvd. and E 18th, Oakl., 835-3535.

PIEDMONT: Piedmont at 41st, Piedmont, 654-2727.

RIALTO: 841 Gilman, Berk., 526-6669.

ROXIE: 17th and Telegraph, Oakl., 893-3311.

SHOWCASE: Broadway at 51st, Oakl., 654-3600.

SOUTHLAND CENTER: Hayward, 783-2601.

SOUTH SHORE CINEMA: So Shore Shopping Center, Alameda, 521-4200.

U.A. CINEMAS: 2274 Shattuck, Berk., 843-1487.

UC THEATRE: 2036 University, Berk., 843-6267.

WALNUT CREEK CINEMA: 1649 North Main, Walnut Creek, 935-3770.

ACT CINEMAS: (1) WIFEMISTRESS, daily at 7 and 9, with Sun matinees at 1, 3 and 5, (2) **NORMA RAE**, daily at 7 and 9:10 except Sun at 1, 3:05, 5:10, 7:15 and 9:20.

ALAMEDA: (1) THE DEER HUNTER, opens Fri/18 (tentative), (2) **GREASE**, plus **FOUL PLAY**, opens Fri/18, (3) **NORMA RAE**, plus **AN UNMARRIED WOMAN**, call theater for times.

ALBANY: MANHATTAN, daily at 7 and 9, with matinees Sat-Sun at 1, 3 and 5 and late shows Fri-Sat at 10:50.

BERKELEY: WINTER KILLS, opens Fri/18, call theater for times.

CALIFORNIA: (1) BLAZING SADDLES, (2) **HAIR**, (3) **COMING HOME**, plus **COMES A HORSEMAN**, call theater for times.

CAPRI: BATTLESTAR GALACTICA, opens Fri/18, weekdays at 6, 8:15 and 10:15, Sat-Sun at 1:30, 3:45, 6, 8:15 and 10:30.

CENTURYS: (21) HEAVEN CAN WAIT, weekdays at 8:25, Sat-Sun at 3:45 and 7:55, plus **FOUL PLAY**, weekdays at 6:15 and 10:15, Sat-Sun at 1:30, 5:40 and 9:50, (22) **WINTER KILLS**, opens Fri/18, weekdays at 8:10, Sat-Sun at 3:45 and 7:55, plus **CHOIR BOYS**, weekdays at 6 and 10, Sat-Sun at 1:30, 5:40 and 9:50.

CINE 7: call theater for times and times.

ELMWOOD: THE TOY, daily at 7:15 and 9, with Sun matinees at 1:45, 3:30 and 5:15.

FESTIVAL: (1) A LITTLE ROMANCE, opens Fri/18, daily at 12:45, 2:50, 4:55, 7:15 and 9:20, (2) **BLAZING SADDLES**, daily at 1:30, 3:15, 5:05, 8:55 and 10:40, (3) **THE FIFTH MUSKETEER**, daily at 2:30, 6:40 and 10:35, plus **ICE CASTLES**, daily at 12:30, 4:25 and 8:30, (4) **VAN NUYS BOULEVARD**, daily at 3:10, 7 and 10:30, plus **POM POM GIRLS**, daily at 1:30, 5 and 8:50, (5) **GREASE**, opens Fri/18, daily at 12:45, 2:50, 7:15 and 9:20, (6) **SUPERMAN**, daily at 1:40, 4:20, 7:10 and 9:45.

GRAND LAKE: BLAZING SADDLES, daily at 7 and 9, with Sat matinee at 5 and Sun matinees at 1, 3 and 5.

HAYWARD 5: (1) WINTER KILLS, opens Fri/18, daily at 1:30, 3:25, 5:20, 7:15 and 9:10, (2) **MANHATTAN**, daily at 1:55, 3:50, 5:45, 7:40 and 9:35, (3) **SILENT PARTNER**, daily at 1:30, 5:15 and 9, plus **LAST EMBRACE**, daily at 3:25 and 7:10, (4) **RETURN OF THE PINK PANTHER**, daily at 1:45, 5:30 and 9:15, plus **THE PINK PANTHER STRIKES AGAIN**, daily at 3:35 and 7:20, (5) **LOVE AT FIRST BITE**, daily at 1:45, 3:40, 5:35, 7:30 and 9:25.

HILLTOP MALL: (1) BLAZING SADDLES, daily at 12:45, 2:35, 4:20, 6:05, 7:55 and 9:45, (2) **SUPERMAN**, daily at 1:20, 4, 6:40 and 9:15, (3) **DAWN OF THE DEAD**, daily at 12:45, 5:05 and 9:30, plus **SILENT PARTNER**, daily at 3:05 and 7:25, (4) **CHINA SYNDROME**, daily at 1:5 and 9, plus **BUCK ROGERS**, daily at 3:15 and 7:15.

NORTHSIDE: (1) KING OF HEARTS, daily at 6 and 9:30, with matinee Sat-Sun at 2:35, plus **HAROLD AND MAUDE**, daily at 7:50, with matinees Sat-Sun at 1 and 4:20 and late shows Fri-Sat at 11:15, (2) **RICHARD PRYOR IN CONCERT**, daily at 6, 7:30, 9 and 10:30, with matinees Sat-Sun at 1:30, 3 and 4:30.

OAKS: (1) HANOVER STREET, opens Fri/18, (2) **GREASE**, opens Fri/18, call theater for times.

PARKWAY: (1) BATTLESTAR GALACTICA, opens Fri/18, daily at 7 and 9:15, (2) **DAWN OF THE DEAD**, daily at 7:15 and 9:30, call theater for Sat-Sun matinee times.

RIALTO: (1) A WEDDING, plus **A PERFECT COUPLE**, (2) **THE BUDDY HOLLY STORY**, plus **MIDNIGHT EXPRESS**, (3) **AGATHA**, plus **THE BIG FIX**, (4) **THE RED SHOES**, plus **BLACK ORPHEUS**, call theater for times.

ROXIE: THE MACK, plus **TRUCK TURNER**, call theater for times.

SHOWCASE: (1) MANHATTAN, daily at 1, 2:45, 4:30, 6:15, 8 and 9:45, with late shows Fri-Sat at 11:45, (2) **MANHATTAN**, daily at 1:30, 3:20, 5:10, 7 and 8:50, with late shows Fri-Sat at 10:30.

SOUTHLAND CENTER: (1) HANOVER STREET, opens Fri/18, call theater for times, (2) **THE CHAMP**, daily at 2, 4:30, 7 and 9:30, (3) **THE DEER HUNTER**, daily at 1, 4:40 and 8:15.

SOUTH SHORE CINEMA: (1) THE FIFTH MUSKETEER, plus **THE PINK PANTHER STRIKES AGAIN**, (2) **HANOVER STREET**, opens Fri/18, call theater for times.

U.A. CINEMAS: (1) CHINA SYNDROME, daily at 2, 4:30, 7 and 9:30, (2) **DAWN OF THE DEAD**, daily at 1:45, 4:15, 7 and 9:30, with late shows Fri-Sat at 11:45 (no one under age 17 admitted without parents or adults), (3) **SUPERMAN**, daily at 1, 4, 7 and 9:45, (4) **THE FIFTH MUSKETEER**, daily at 1, 4:35 and 8:10, plus **MURDER BY DEATH**, daily at 2:50, 6:30 and 10.

UC THEATRE: REBEL WITHOUT A CAUSE (Nicholas Ray, 1955), with James Dean, Natalie Wood, Sal Mineo and Jim Backus, 9:35, plus **EAST OF EDEN** (Elia Kazan, 1955), with James Dean, Raymond Massey, Jo Van Fleet and Julie Harris, 7:30, Fri/18, **NATIONAL LAMPSON'S ANIMAL HOUSE** (John Landis, 1978), with John Belushi, 1:30, 4:55 and 8:20, plus **HORSE FEATHERS** (Norman Z. McLeod, 1932), with the Marx Brothers, 3:35, 7 and 10:25, Sat/19, **REMBRANDT** (Alexander Korda, 1936, UK), with Charles Laughton, Gertrude Lawrence and Elsa Lanchester, 1:55, 5:20 and 8:45, plus **THE PRIVATE LIVES OF HENRY VIII** (Alexander Korda, 1933, UK), with Charles Laughton, Elsa Lanchester, Merle Oberon and Robert Donat, 3:35, 7 and 10:25, Sun/20, **MONTY PYTHON MEETS BEYOND THE FRINGE** (Roger Graef, 1977, UK), 8:05, **THE LAST REMAKE OF BEAU GESTE** (Marly Feldman, 1977), with Marly Feldman, Michael York and Ann-Margaret, 9:40, plus **THE CASE OF THE MUKKINESE BATTLE**, with Peter Sellers, 7:30, Mon/21, **DIAL M FOR MURDER** (Alfred Hitchcock, 1954), with Ray Milland and Grace Kelly, 9:40, plus **FOREIGN CORRESPONDENT** (Alfred Hitchcock, 1940), with Joel McCrea, Laraine Day, Herbert Marshall, George Sanders, Robert Benchley and Edmund Gwenn, 7:30, Tues/22, **THE BEST OF THE SAN FRANCISCO EROTIC FILM FESTIVAL**, 7:30 and 9:30, Wed/23, **AUTUMN SONATA** (Ingmar Bergman, 1978, Sweden), with Ingrid Bergman and Liv Ullmann, 8:40, plus **CRIES AND WHISPERS** (Ingmar Bergman, 1972, Sweden), with Ingrid Thulin and Liv Ullmann, 7 and 10:35, Thurs/24, **THE GREAT TRAIN ROBBERY** (Michael Crichton, 1979), with Sean Connery, Donald Sutherland and Lesley-Anne Down, 9:25, plus **THE WRONG BOY** (Bryan Forbes, 1966, UK), with John Mills, Ralph Richardson, Peter Sellers, Peter Cook, Dudley Moore, Michael Caine and Tony Hancock, 7:30, Fri/25.

WALNUT CREEK CINEMA: call theater for times and times.

Titles and times subject to change. Call theater to verify.

—Fiona Mackenzie

GO GREEK FOR A DAY MARIN GRECIAN FESTIVAL

Saturday, May 26
12 to 10 p.m.



Sunday, May 27
12 to 10 p.m.

George Savalas guest star
entertainment•Bouzoukia•dancing
exhibits•tavernas•Grecian foods•imports

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Adults 2.00
Children 1.00
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win free trip to Greece—door prizes

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"An inspired, brilliant movie."
Gene Shalit...NBC Today

WOODY ALLEN
DIANE KEATON
MICHAEL MURPHY
MARIEL HEMINGWAY
MERYL STREEP
ANNE BYRNE

MANHATTAN

"MANHATTAN" GEORGE GERSHWIN
A JACK ROLLINS-CHARLES H JOFFE
WOODY ALLEN
MARSHALL BRICKMAN
WOODY ALLEN CHARLES H JOFFE
ROBERT GREENHUT
GORDON WILLIS

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A Presentation of a Company

RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING
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NOW PLAYING
Exclusive San Francisco Engagement

A BLUMENFELD THEATRE
REGENCY
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1268 SUTTER STREET 776 5505

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Bargain Matinee first hour only on available seating
Also playing at these selected Bay Area theatres

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PALO ALTO SQUARE I & II
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CENTURY 22
San Jose 984-5610
ALBANY CINEMA
Albany 524-5656
ROCKRIDGE SHOWCASE
Oakland 654-3600

HAYWARD CINEMA 5
Hayward 786-3000
FESTIVAL CINEMA 5
Larkspur 461-4842

GUARDIAN CLASSIFIED

824-2506

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EMPLOYMENT

AUDITIONS

Hollywood Movies & TV Casting Service

is pleased to announce its new Bay Area office in SF. Now interviewing people who would like to be exposed to Hollywood casting directors and producers—for movies, TV series and commercials.

**For appointment call 543-4977
Your Hollywood Connection Is Here**

Have helped promote people for Sgt. Pepper/Corvette Summer TV series; Flying High, McDonalds Commercials Paradise Alley with Sly Stallone Just finished Rocky II

Small Fee Not a School

CAREER SERVICES

FREE JOB-SEARCH SERVICES FOR MEN

- Individual counseling
- Info on local employers
- Local job listings/contacts

If you have no 4 yr. degree and low to middle income, you may be eligible for our free services. Call

CAREER PLANNING SERVICES

Mon.-Fri., 10 am-4 pm 453-4494

JOBS

Bona fide nonprofit organizations may list their paid employment positions here at no charge (up to 42 words per issue). Call 824-2506 for information.

Escorts Wanted

for Eureka's Executive Club. Call Monday-Friday 9 am-6 pm for appointment (415) 239-0388

Common Cause

Field organizer for Northern California, starting approx. June 1st. \$925-\$975. Send resume to L. Brewer, 548 2nd Ave. SF 94118

Photographers model Non-nude outdoor and indoor portraiture for portfolio. Experience not necessary. Write Oscar Guardian Box 13-35-S

Senior C.E.T.A. Position

Available for person 55 or older. Arts teaching skills needed (sewing, needlework, ceramics, etc.) as well as counseling skills and ability to deal with culturally diverse clientele. \$537/monthly. Apply at C.E.T.A. Office 2nd floor, 1453 Mission St.

Skilled Welder

dependable for welding seams on 55-foot boat in Richmond. Flexible hours. Equipment furnished. 482-4816 evenings and weekends

Optometric Assistant

With knowledge of dispensing and lab work. For Upper Market Street area. Call 864-4446

4 Day Secretary/Bookkeeper

Small office, Nevada City, investments. Legal experience required. \$1,000/month plus bonus (916) 265-5859

Mathematician

Socially oriented ecologically conscious residential educational community accepting applications for internships in the seemingly incompatible areas of math instruction for poor and minority children and building restoration. BS + in Math for teaching positions. Stipends. The S.E.O. Learning Center. Call 642-3070 business hours. EOE

Photographers Model

Attractive, dark hair and eyes, warm, sensitive sensual, age 18 to 40. Gary, 435-3998

Permanent Part Time Job

from home. 5-10 hrs. per week. \$5 per hr. plus gas mileage. Must have phone, typewriter & car. & work pleasantly, effectively with people. No selling. Phone Jerry, 421-3953

Receptionist/Typist

Youth service agency seeking person who can type 65 plus wpm and has pleasant telephone manner. Lively, congenial office. Starting salary \$800/mo. Send resumes to Ms. C. Banez, 204 Clement St., San Francisco, CA 94118

Teaching positions, part-time. \$20 per hour. Lecture Areas include Human Anatomy, Microbiology, Physiology, Pathology. Begin July 15. Equal Opportunity/Affirmative Action Employer. Respond with CV to: Or Ted Fickel, Northern California College of Chiropractic, 655 Arastradero Road, Palo Alto 94306

Childcare

3 days a week in Ashbury Heights for a happy 8 month old boy. Must provide warmth and positive energy. 665-8494

Woodworker

wanted for small busy solid-wood workshop. Part time at first, opportunities for full time and advancement. Must be experienced, cheerful, energetic and have references. Apply 101 Brannan St. Mon to Fri 9 am to 12 noon

Direct Sales Jewelry

You can earn \$100-\$500 monthly part time and more full time. R&D Associates, 553-0322

If Social Change,

political activism, nursing home reform, organizing, non-profit work, 5500 supporting members, guaranteed starting income, health benefits, are phrases which can occupationally turn you on. Call 2-year-old grass roots United Neighbors in Action. 654-1797. Get involved

Bay Guardian

MANAGER PRODUCTION

Production exp. required. Typesetting background preferred. 4 days—Fri., Sat., Mon., Tues. Hectic job with heavy deadline pressure. Must have a lot of energy and be able to efficiently manage an entire production process. Immediate opening. Send resume to Jean Obble, Assoc. Publisher, SF Bay Guardian, 2700 19th St., SF 94110

REPORTER EDITORIAL

Staff writer/reporter who can do investigative work, consumer stories and features. Send resume and a couple of nonreturnable clips to City Editor, SF Bay Guardian, 2700 19th Street, SF 94110

PASTE-UP ART

We're looking for an experienced paste-up person, to work 25-30 hrs/wk on Saturday, Monday & Tuesday. Accuracy, speed & ability to follow layouts required. \$3-\$3.50/hr depending on experience. Send resume to Bay Guardian, 2700-19th St., SF 94110. Attn: Naomie

PROMOTION SUBSCRIPTION

Aggressive, articulate person needed immediately for summertime promotion projects. Car required. Hours and days will fluctuate. Ideal for student seeking small additional income. This person will work closely with the circulation department in promoting the Bay Guardian at fairs, expos and events. Call Tom, 824-7660

MANAGER'S ASSISTANT CLASSIFIED ADVERTISING

Immediate opening for detail-oriented person to perform largely clerical functions for Classified Manager. About 15-20 hours per week, Mondays, Thursdays and Fridays. Salary \$60/week, slight increase after 3 months. Must be capable of doing routine but detailed paperwork for several hours at a time. Must also be congenial, as this department works in very close quarters. Extra: If applicant possesses artwork/graphics skills, extra work of that type will be available intermittently on a commission basis (portfolio review will be required). Call the Classified Manager, 824-2506, Tues.-Thurs., 12 noon-4 pm for phone interview. Salary and days of work not negotiable

ASSISTANT CIRCULATION

Part time opening in Circulation Dept. for friendly, organized & reliable person with clerical, phone & typing skills. Help expand the Guardian's distribution system, organize new routes & summer projects. 20 hrs. per wk. Send resume to Sheryl Ponder, Bay Guardian, 2700 19th St., SF 94116

MANAGER DISPLAY ADVERTISING

Exceptional opportunity to grow with expanding weekly newspaper. Strong sales background, good knowledge of print and ability to manage. Resume to: Jean Obble, Associate Publisher, SF Bay Guardian, 2700 19th St., SF 94110

CREDIT MANAGER BOOKKEEPING

Part-time, 25 hours per week. Will work closely with display advertising dept. to bill, post and collect accounts receivable. Need mature person with some exp. in collections or phone work, bookkeeping exp. helpful—will train but must be good with details. Resume to Jean Obble, Bay Guardian, 2700 19th St., SF 94110

TYPESETTER PRODUCTION

We need a fast, accurate typesetter experienced on Compugraphic CompuWriter models IV, IVB or IVTG. Days, deadline pressure. Call Patty 824-7660

VOLUNTEERS

Subscription and other departments need help with various, sometimes tedious tasks, weekdays. You receive a six-month subscription for every four hours of work, as well as a chance to make some interesting new contacts. To arrange a convenient time, call Eileen, Mon.-Fri., 9 am-5 pm at 824-7660

DEADLINE IS FRIDAY, 3:00 PM!

Deadline applies to payment, copy changes, new copy and cancellations and is strictly observed. Prepayment of all ad costs is required and no cash refunds can be authorized. Classification and placement are at our discretion.

Errors can only be compensated if our negligence is shown, and we are notified within one week of the first incorrect publication, and insofar as the error, in our judgment, materially affects the content and advertising value of the ad. Compensation will be in the form of additional advertising space and will not exceed the value of two full insertions.

We publish only such advertising as meets our standards of acceptance. However, publication implies no guarantee to readers of the Bay Guardian.

CHECK HERE IF FIRST LINE IS A CENTERED 8-POINT HEADLINE

SINGLE ISSUE RATES

Word Rates

Groups of characters separated by a space count as separate words. Most hyphenated or slashed words count as two words. Phone numbers or dollar amounts count as one word. Most punctuation is free. Printed in 6-point type, paragraph style.

COMMERCIAL/ORGANIZATION: 25¢ per word, \$4.50 minimum. This rate applies if you charge money for a service or represent an organization.

PRIVATE PARTY: 20¢ per word, \$2 minimum. This rate applies if you are advertising as an individual for something unrelated to your business.

HEADLINE: Add \$1.50 to the word charge to print the first line centered in 8-point type.

Inch Rates

One inch minimum, half-inch increments. Please contact Guardian Classified when placing Inch Rate Classified Advertising.

COPY ONLY: \$12 per column inch. Maximum 42 words per inch paid. Three type sizes, four type faces, unrestricted spacing

BORDERED SPACE: \$15 per column inch, plus a one-time production charge unless ad is camera-ready

Guardian Boxes

\$2 per week of publication. Write "Guardian Box _____" at the end of your ad, and include payment for the three extra words. We **must** have your name, address and weekday phone, information which is kept strictly confidential. Boxes may be checked M-F, 9-5, in person only (**do not phone**). Mail forwarded once a week if we are provided with self-addressed, stamped envelopes, 5" x 10" or larger. Boxes are closed one month after the last publication. READERS: Address Guardian Box replies to Guardian Box (#), 2700 19th St., SF, CA 94110. No commercial replies, please.

Discounts

10% discount if the same ad is run for 4 or more consecutive weeks. 15% discount for 10 weeks. 20% discount for 26 weeks. 30% discount for 52 weeks

Suggested Classification

Cut on broken line and mail with payment to:

Guardian Classified
2700 19th Street
SF, CA 94110

Name

Address

Weekday Phone



VISA

Charge my:

- ☐ Master Charge
- ☐ Visa/BankAmericard

Credit Card

Expiration Date

_____ words @ 25¢ (\$4.50 min.)

_____ words @ 20¢ (\$2 min.)

plus headline (\$1.50)

plus Guardian Box (\$2)

Single Issue Subtotal

times _____ issues

less _____ % discount

Total \$

Excellent Opportunity

for career minded people with typing skills
Outstanding medical and dental plans
Advancement opportunities Starting salaries
\$206-\$225 per week with automatic increases
every 6 months plus annual cost of living in-
crease Apply Monday through Wednesday 8:30-
1:00 pm, 370—3rd St., Rm 150, SF Pacific
Telephone. An equal opportunity affirmative
action employer

LIVE-IN SITUATIONS

Wanted live-in person to help care for Berkeley
home. 848-1651

HOUSING & PROPERTY

COMMERCIAL SPACE

Bay Guardian

Versatile, clean, first floor warehouse space
with skylights Large room, 3,000 square
feet, could be used for meeting, exhibit, re-
hearsal or small press space Four smaller
adjoining rooms for offices, dressing rooms
or individual studio space Private entrance,
easy parking in the sunny Mission. 824-7660.
NOT RESIDENTIAL SPACE

COMMUNITIES

Commune

Cooperative household seeks two additional
members committed to open communication and
intentional family living. Vegetarian, no pets or
tobacco. 552-0911.

Eco-commune

Intentional community does salvage in Bay Area.
shares living space & social life Mutual support,
increased spiritual & ecological consciousness,
music. Learn to use tools & be aware of your own
body doing work yoga. Nonexist, nonracist
Accepting applications Omega Salvage
843-7368 Leave message

Room in communal artists' house, some studio
space 467-8721.

COUNTRY PROPERTY

1 acre lot overlooking Lake Oroville. Good recrea-
tion site. Well. Mobile home okay \$11,900.
232-4006

Humboldt County, remote 40 acres, mountains.
\$18,000; (415) 621-7378

A special place in the foothills of Sangre de Cristo
Mts., north of Taos, NM, panoramic view, near
national forest, skiing \$1100/acre, 5 acre min-
imum, 665-1348

HOTELS

Best Cheap Hotel

Guardian selection 78—Obrero Hotel and
Basque Restaurant. Bed & breakfast from \$15
single, \$23 double. Immaculate rooms, large
breakfast, traditional Basque family-style dinners
nightly at 6:30—\$6 + tax includes wine. Reser-
vations: 986-9850.

Bed & Breakfast Inn



Near Golden Gate Park, King Tuff
A. Highway. Victorian/Bahian
Hotel on world-famous. Haight St.
now a quiet neighborhood. Varied
eating, drinking, dancing, estab-
lishments. Antiques art Visual
Poetry paintings. Riding tennis
biking. letter, scaling in Park
San Francisco CA 94117
1665 Haight Street 415/864-1978

HOUSESITTING SERVICES

Housesitting/Cleaning

Exceptionally responsible older student, female,
needs quiet, pleasant place to care for while
you're away Will nurture pets & plants and give
your home a thorough cleaning—two hours per
day of residence. (I do do windows.) By month
preferred (Other legitimate arrangements con-
sidered.) Guardian Box 13-36-N

RENTAL SERVICES

SF Roommate Referral Service

\$7 fee List your vacancy free Over 100 vacan-
cies 610-A Cole St. 626-0606.

BERKELEY CONNECTION

EAST BAY RENTALS

HOUSES, COTTAGES, FLATS, APARTMENTS
And All Types of Shared Housing
Advise Your Vacancies for FREE!
2840 College Ave., Berkeley 845-7821

Computer Roommates

Matched by computer. Bay Area \$2 8 am to 10
pm Seven days 986-4331

Need a Roommate?

San Francisco Roommates Bureau

SINCE 1967, SERVING THE BAY AREA, FEE
GUARANTEED, SINGLES, CO-ED, PARENTS, STRAIGHT
AND GAY

956-6499

RENTALS

Artist's studio near Yosemite for established per-
son, share live in also, adjacent dwelling. Print-
maker & non-smoker preferred Guardian Box 13-
35-E

Studios and one-bedrooms, \$205-\$355. Nicely
renovated Victorian building. 312 Fillmore St
431-3723, 543-2320

Returning Bay Area dancers wish to sublet lg
upper W. side Manhattan apt., near Riverside
Park, express subway Ideal for dancers/mu-
sicians \$240, avail June 15, 202 Riverside Dr.,
#4E, NY, 10025. (212) 749-5251.

RENTALS TEMPORARY

Spacious two bedroom upper flat Oakland near
Kaiser Hospital. Sublet 6/1-8/31 \$275/mo 658-
4944 eves 17-7:30 am

Sublet available! Mid-June—November. Sunny 1
BR in Haight, \$260. Phone 681-4049

Sublet summer months House with two other
women Completely furnished Evenings
333-2766

Spacious four rooms, yard. Mission District. June 1
to Sept. 30. \$225/month plus utilities. 826-5409

RENTALS TO SHARE

Responsible person wanted to share quiet,
peaceful home in Noe Valley. Debbi 648-0786,
982-9832

Amiable, responsible woman wanted to rent bed-
room and share house in quiet treelined Pleasant
Hill neighborhood with male (34). Large yard (gar-
deners welcome), laundry, garage, pool, 2 miles
to BART, close to Sun Valley, pet OK. Cohab.
agreement: PJ 954-8644 (days), 932-6732 \$165
+ 1/2 util.

Yes! You can live in the beautiful Marina Quiet
writer seeks neat fiscally responsible person to
share 2 bdrm flat. Big backyard, convenient
\$175/mo. 1st. last, \$60 cleaning. 885-2378 Avail.
6/1

Flat to share. large attractive flat with fireplace
& backyard near Golden Gate Park to share with
quiet considerate person. \$180/mo plus deposit
Please contact Tom Berman, 387-1095

Female wanted (non-smoker) to share 2-br home,
near ocean & G.G. Park with tall healthy W/M 35
\$125 includes util. 681-7689

Share 7 room Pacific Heights Victorian flat with
2M & 1F, \$122. Call Howard at 921-5305 work,
922-7581 home

San Rafael

Employed female, 30s, preferred \$187 50 & util-
ities. Furnished, fireplace, hill view, cozy, cheer-
ful. Sunny area 454-6299

Share large Potrero Hill house with male, female
Fireplace, view, etc. \$180 plus. 641-9405.

Richmond District

Mom and 10 year old son need a professional
type, non-smoking, very neat, quiet person to
share a huge classy flat \$185 includes utilities.

Two women want harmonious third to share spa-
cious Pacific Heights flat. Non-smokers, fire-
place, furnished \$215. Call Joyce, after 4,
921-9561.

Female to share North Beach flat, \$155 per
month plus deposit. Available June 1 or 15th until
August 15 and possible after. 981-2235. Doreen.

Creative working female seeks another cheerful
woman to share huge beautiful Victorian flat in
Ashbury Heights. Almost like living alone for
\$282. Call 481-3045 or 285-4809 for details.

Female to share 2 bedroom flat. Inner Richmond
Non-smoker, no pets Music or art major, prefer-
ably \$125 plus utilities, deposit. 821-7505 or
826-9467.

\$142 50. Flat, spacious, sunny 5. Share w/one.
Straight, quiet, Dolores Street 285-6052.

English Cottage—Buena Vista

Share beautiful large house with 2 women & one
man. Large bedroom, private bath, workshop
space, yard, gourmet kitchen, laundry facilities,
much more. \$300 includes utilities & cleaning
service. 626-4632

Modern 2 bedroom apartment, 10th & Irving, near
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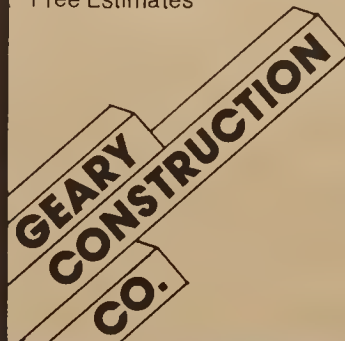
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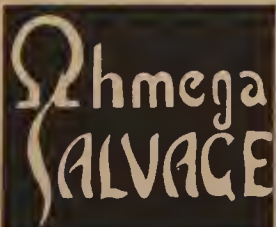
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Seek female Bay Area to Sacramento to Redding. Preter petite or trim build with sensitive personality. I'm W/M, 40s, well built, college grad, non smoker. Live in Redding, apartment in San Mateo, cabin in Trinity wilderness. My lifestyle is simple: quiet conversation, dinner out, occasional theatre, planning a July trip to Canada in my plane. Not into disco, drugs, jogging or "encounter groups." If compatible write details to PO Box 3623-B, Redding, CA.

Gucci To Goodwill

Boutique owner, 33, seeks petite lady with Eastern (Jewish not Hindu) sense of humor, info fashion, flea markets, exotic food, hot tubs, old movies. Box 6015, Berkeley 94706.

Professor 30, happily married, athletic, non-sexist, seeks woman, 22-28, intelligent, slim, good sense of humor, (nonsmoking) for high Sierra vacation. Guardian Box 13-35-R

I am a young-looking, past-60 W/M, using a cane, practiced law in New York for many years and am outstanding in my field. I would like to meet an attractive, intelligent female, good dresser, a young 40-45, for opera, ballet, movies, restaurants. I am blunt, honest and sensitive—sex is not a must, but preferred. Guardian Box 13-36-F.

Would You Like To

get together initially over a glass of wine or cup of coffee & talk for awhile? I'm expanding my horizons & looking to meet an unpretentious, honest, sensitive, loving man, 33-40. Sense of humor a must. Guardian Box 13-35-P

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Spirited And

genile E Bay 41 yr old attractive professional woman seeking adventuresome man, for sharing, caring, and loving. I'm 5'3½", 110 lbs., have had e Jewish upbringing, love to play tennis dance and sail. I enjoy a man who finds life a wonderful journey at any age. Guardian Box 13-35-O

Non bar scene, tall (5'10"), attractive, Jewish professional woman, 28, would like to meet tall (6 ft-6'4") warm, sensitive, reasonably attractive Jewish professional man (28-35) for a mutual sharing, caring close relationship with enough space for each of us to grow. Guardian Box 13-36-E

Very attractive & well built young businessmen in 20s would like to meet attractive lady 18-35 who is open to a living together arrangement. I can take care of all expenses. I seek a total relationship with a caring, affectionate lady who will be treated as an equal. If you are sincere please write PO Box 582, Daly City, CA 94017.

Sincere, compassionate, understanding male desires sentimental sensitive explorative uninhibited female enjoying nature communication, needing friendship, trust. POB 19084 Oakland 94619

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I have been called a creative genius and the devil by men who believed this. I consider myself god creative autonomous being here. I am unusual and alike desiring a woman so to eat sleep be in nature with massage love hear in maximizing pleasure. 32W/M Nicholas 2000 Center St #1160 94704 I am deceptively ordinary

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Warm, attractive, sensuous, slender, professional woman, 40s, seeks male counterpart, 40s or 50s, for caring, sharing, fun relationship. Box 6332 San Rafael 94903.

W/M, 30, struggling novelist, wants marriage with trim, pleasant, well-to-do W/F desiring children. Write Box 666, 625 Post St., SF 94109

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Warm, attractive, successful W/F, 36, seeks similar male for dates on the run—say, the Marina Green parcourse next Saturday? Guardian Box 13-35-U

Smashing looking summer-of-'42 woman, strong but vulnerable, successful professional, world traveler, camper, stargazer, good listener, will share adventure/tranquility with strong, humorous, literate, intellectually stimulating companion, 45-60, necessarily tall. Guardian Box 13-35-V

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Two people. San Francisco. Rock 'n' roll. Laughter. Wild adventures. Together. I'm a non-sexist W/M, 28. You're an intelligent, sensual, politically aware W/F, 20-30. Guardian Box 13-36-H

Wish to meet affectionate, intelligent, slightly off-beat man for friendship and love. I am W/F, 25, love music and writing. Guardian Box 13-36-J

Hello

I'd like to meet a woman to share life with warmth, and myself. An equal—that'll make for some interesting sparks between us. Someone I'd care for and who'd care for me. I break new paths by exploring social groups and the city. I get intense about ideas, issues, in conversation, and with music. To shake out the dust I play volleyball and ski. I relax with friends laughs, music, books, and outside on sunny days. W/M 36 6'2" single, attractive, science background, vital. Guardian Box 13-36-K

W/M 5'8", 31 professional fun loving marriage minded enjoy camping swimming seeking tall medium or heavyset women with same interests. photo please. Guardian Box 13-37-B

Reasonably clean old man who finds delight in bright and attractive young (25-39) women offers rare combination of roles: friend, lover, father figure. I am bright, energetic, nice, often funny, generous, usually charming, own a house full of art, books, toys and good wine. Love travel, food, theater, my job and my friends. It's a full life but I want more. Guardian Box 13-36-L

Attractive, slender couple, 27, seeking same for fun, togetherness. Box 27004 SF 94127

Sensitive 36 year old male 160 lbs 6 ft long hair beard. Seeks affectionate intelligent woman to share life with. I'm gentle caring kind into being healthy, travel spiritual growth outdoors open communication hiking psychology. Box 258 625 Post St. San Fran Calif. 94109

Tall, handsome, sexy man (27) into physical fitness and populist politics, who enjoys cinema, dancing, fresh air and soft conversation by candlelight, wishes to meet a pretty woman who is warm, life-loving, and supersensuous for sharing fun, friendship, and possible lasting relationship (Prefer SF and Marin). Guardian Box 13-36-M

K/Fs Only Need Apply

K/M seeks certified K/F into VB and L/S, sometimes very loving OH! and VESTS. Well, I'm 39-33-40, 6-4, 9-4-43 and '69 Telex A-DADA, POB 5530, SF 94101

Tropical Sunsets

are among my enthusiasms. Others: food, wine, Chopin, films, Vermeer, puns, and many more. Looking for a woman to enjoy these (except maybe tropical sunsets) with me, a generally tolerable 33 year old man. Guardian Box 13-35-T

Big Daddy Wanted

To enjoy summer fun & love. Must be 5-10 or over 35-50 non smoker. Light drinker only. I want to be spoiled pampered and held often. I am 35, affectionate, easygoing, love the ocean—swim—camping science fiction—music—concerts 50s & 60s favorites. If you pick up my vibs please write. PO Box 2325, Pleasant Hill, Calif 94523

Creative, happy, vigorous W/M, 31, seeks brown-eyed, well-educated, non-smoking W/F for intimate friendship. Write Box 555, 537 Jones St., SF, CA 94102.

Goodlooking & well-built young businessman would like to establish day time relationship with adventuresome & attractive lady. Your age or marital status unimportant. I am honest, considerate & very discreet. Let's have a good time. No pros please. Write without pressure. PO Box 582, Daly City, CA 94017.

Latin guy 20s seek female for casual dates and mutual satisfaction. PO Box 6323, SF 94101

Young 50

W/F, blonde, 5'7", 130#, divorced, smoker and social drinker, seeks tall man, compatible age bracket, who feels and acts much younger—likes to dance, is healthy and active, enjoys sports, has same rotten sense of humor as I and, with the above, would be pleased to throw in quite a bit of sexy T.L.C. A.W.R. PO Box 5225, San Mateo, CA 94402

Hawaii

Attractive, intelligent, educated W/M 30 with adventuresome professional career seeks Oriental or Caucasian life partner to share Honolulu view townhouse. She must be 24-32, bright, educated, beautiful, slim, affectionate, loyal, monogamous and enjoy outdoors, wildlife, world travel, books, gourmet cuisine, intelligent conversation. Non-smoker. Guardian Box 13-38-C, including photos.

I want to meet a woman near Hayward. Race and age unimportant. I am 45, friendly and fun. Into guitar, country and old timey music. Box 263, Hayward 94543.

Are you an unattached, financially secure, professional man around 50 who prefers a friendship with one woman special to you? Are you looking for honesty, trust, emotional intimacy, love and support given and received, assertion without domination, respect for privacy? Do you want an intelligent companion who is part of the professional world? If so, you might want to meet this happy, feminine woman (WASP) who enjoys jogging, theater, travel, swimming, opera, dancing, good food, and interesting conversation. Write me at Guardian Box 13-35-M. You might be special to me.

W/M 36-4 200 lbs free lance photojournalist. I want to meet a woman near Hayward. Race and age unimportant. I am 45, friendly and fun. Into guitar, country and old timey music. Box 263, Hayward 94543.

W/M 27, attractive, self employed with variety of interests seeks healthy, slim, physically fit W/F 20-30 for friendship and possibly more. I appreciate independent, considerate, intelligent and honest people and hope you do too. Guardian Box 13-35-O

Attractive slim Oriental male, 23, 5'11", interested in meeting a sincere, casual, easygoing female, 21-31 to share simple pleasures and long-term relationship. Write to 55 Sutter #266, San Francisco 94104

W/M 27, 5'11", hairy 160 lb. Darn good looking. Active businessman-attorney values quiet moments. Seeking intelligent sensuous woman (24-38) desiring escape from her busy schedule too. Relaxed discrete relationship. Bachelor Box 99075 SF 94109

I'm a W/M, 27, with my own business. I'm looking for an intelligent, attractive, healthy W/F playmate, between 18-25, under 5'7", to live with & help run my business. You must be into honesty, physical fitness & working outdoors. Must not smoke, drink or be into drugs. If you're out there & would like to have a meaningful relationship along with a prosperous one, Guardian Box 13-35-B

Woman wants gentle, sensitive, sensual sincerity in and with another attractive, professional woman. Guardian Box 13-35-A

Playgirl seeks Mr. Magnanimous (35+). Write Joy, Box 31332, San Fran., CA 94131, Incl. stamp

If you are a very good looking, sensuous and considerate woman, and if you would like to meet a well-educated, easygoing man, mid 30s, and if you believe success is to live well, laugh often and love much; write with phone no. and photo. PO Box 249, San Carlos, 94070.

Wanted 2 females companions for all exp. paid back packing trip from 8-9 to 6-16-79. Unexp OK. With 2 W/M 30 Guardian Box 13-36-B

Attractive, fun, professional W/M, 41, seeks bright, fun W/F, any age, status, for happy meaningful secondary relationship. Box 11776-(MSR), SROsa 95406.

Cold, Ugly, Stupid

Really, I'm warm, pretty, smart and modest, of course. Also female, 30, a talker, walker, writer, runner, lover, liver and believer. Are you the man for me? Guardian Box 13-35-H

Slim foxy lady, 29, with BA & JD degrees wants to meet sincere, wealthy, & generous gentleman age 48-60 for companionship &/or marriage. Guardian Box 13-35-J

Summer Romance And Adventure
W/F, 43, prof, seeking intelligent, warm male friend to share summer romance and fun, river rafting, swimming, camping. Guardian Box 13-35-K

Are you a dominant, single, very intelligent, caring, successful, imaginative W/M, 35-45, with varied interests, who has the time to really enjoy a long term loving relationship, including friendship, fun and sharing of interests, feelings and conversation with your submissive female counterpart? Phone, photo, interests to PO Box 31591, San Francisco, CA 94131.

Successful, sensual woman-30s looking forward to meeting same. If you are elegant, ethical, educated, fashionable & feminine & would like to share some of the finer things in life please communicate A B Box 1144 Berkeley 94704

Tall dark handsome personable sensitive dominant-type athletic young white doctor seeks non-fragmented relationship with active together intelligent very pretty woman. Guardian Box 13-36-C

Co-Pilot For Flights Of Fancy, handsome and gentle, seeks beautiful woman to go up "down"-escalators, and other small steps for humankind Eric (415) DAFDIL Box 933, Menlo Park 94025

Unattached blue-chip bachelor, late 30s, 5'11", 170 lbs., Ph.D., seeks live-together relationship with a very pretty lady who is ready for a share and care romance. Let's check rapport. Replies with photo and phone acknowledged. PO Box 1663, Burlingame, CA 94010

Somewhat philosophically contained man, 29, involved in woodworking and photography for aesthetic fulfillment and economic independence, wishes to share thoughts and spontaneous activities with woman of like kind, Guardian Box 13-36-D

Very attractive female seeks same. Mature early 20s, humorous, bright, caring. Likes movies, books, art, exploring new places and things. Wanting someone to spend warm and exciting times with. Let's meet at a gallery. Guardian Box 13-35-G

Two loving, gentle, attractive, mid-30s women would like to share and care with an evening of companionship, good wine, music and fine massage with a discreet, prosperous, intelligent, sensitive, inquisitive woman who deserves to treat herself well and does, even if it means outraging herself by answering this ad. Our goal is for fun, growth, increased sensuality in New Orleans for Memorial weekend. Respond PD Box 2132, San Rafael 94901

Attractive Professional W/M Seattle, 45, athletic, loving, 5'10", 170 lbs. wishes to meet trim, decorative, unencumbered female 18-30 who enjoys travel, dining, good music, theatre, wearing provocative clothes, occasional swinging and being pampered and respected, for possible permanent relationship, (?) marriage. No smoking, drugs or radicalism, please. Send photo and letter to Guardian Box 13-37-A

Married W/M, goodlooking, tell, trim, 40s, sense of humor and integrity. Successful career, open marriage—no deceit! Seek quality affair with non smoking female (single or married) who is tender and loving. Let's start by exchanging first names and photos. Write Guardian Box 13-36-A

Couple desires 18-30 W/M slim for triangle marriage relationship sharing all man 37'6", 170 lbs. eyes br hair owns ranch wife 37'5", 125 lbs. eyes br hair Star Rte 2 Box 24 Tehachapi 93561

Another woman like me independent involved in profession might reach out and find we have much to share. Art theatre symphony ballet as well as books politics and many many pleasures. I am 50, slim elegant attractive mercurial and very bright. Prefer worldly aware intelligent financially secure woman over 40. PO Box 6012 San Rafael, CA 94903

Jewish single man late 40s easy going college graduate, well liked by peers, financially secure. Interested in reading, biology and real estate. I've always thought I would marry and raise a family. Would like to date Jewish woman who aspired to the same desire. Having her own home and raising a family. PO Box 2234, Alameda, CA 94501

Conrad, 36, 6', 147#, blond healthy independent enterprising knowledgeable practical eccentric nutritionist, functional designer, quality contractor, world traveller. seeks woman companion desiring consensus partnership, family, adventure. Guardian Box 13-38-B

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The most able are already working. The most interesting, already interested. The most amiable, already involved. I'm a man who is all of the above except involved, because I'm new to the area and looking for an able, interesting, amiable woman. PO Box 2308, Stanford, CA 94305

W/M 36'4" 200 lbs experienced in massage workshops wants friend to exchange massage only. Guardian Box 13-35-C

Attorney, age 35, attractive, athletic, 6'11", 185 lbs., blue eyes, blond hair, world traveler, bluegrass banjo picker, looking for woman who is sexy, loving and interesting. Send picture, description and phone number to Stuart, PO Box 34051, San Francisco.

W/F, age 36, 5'8", slim, blonde, attractive and intelligent, with many interests including hiking, running, skiing, kayaking, the outdoors (loves animals), reading and art, seeks an affectionate W/M, 35-50, with warmth and wit, a sense of humor, and who values honest communication and a loving, caring relationship. Heather, PO Box 745, Larkspur 94939

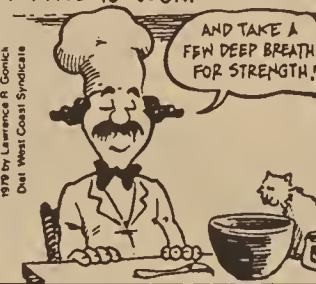
Castling
For leading man in my life. Smart, sweet, sensitive prof. man (ala Richard Dreyfuss, George Segal, as types) go with zest for living and loving, to play opposite bright, attractive well-travelled 35-yr W/F attorney-to-be, recently transplanted from The Big Apple and seeking roots. Script will be all improv. Pix and resumes to Guardian Box 13-35-D

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W/F 39'5" 126 lb educated, self-sufficient, successful, attractive, mother of 2 beautiful sons 9 & 10 looking for a husband and a father. Prefer man raising own children or with loving prior & on-going relationships. Humor & mental & physical health necessary, beauty appreciated. 32-45 basic middle class values, succeeding in endeavors. A wonderful family life awaits a good man. Guardian Box 13-35-F

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W/M 36 seeks slender W/F, 21-35, abt 5'5" Guardian Box 13-35-L

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COMPLETE SERVICE
CALL 885-5555

Tires—two polyglas belted, G-15 (Dodge D-100 truck). \$50 751-4111

AUTOS FOR SALE

1978 Ford Fairmont

Standard transmission, power steering, brakes, warranty, stereo. \$4000 or best offer, 441-7781

Oct. '78 Toyota SR5 Sport Coupe
Ultra clean! 3 yr warranty, 6,000 miles new 4-speaker power boosted AM-FM with equalizer and Clarion cassette. Silver body with contrast striping. Sharp! 20-32 mpg, recent tune-up \$5500. Call Ron at 885-1643 thank you

Honda

For your best buy on a new Prelude or any Honda call Tom Summerfield at 761-2001, X45

1972 Chevrolet Impala

Dark green, 74,000 miles. Runs great. \$1,500 or best offer. Call Naomie, 834-2513 or 824-7666.

'63 Karmann Ghia. Good condition, best offer, Leslie 922-1254

BOATS

18' Cabin Cruiser

New engine & cable. With trailer. Excellent condition. \$4,500 or best offer. 587-9759

Pelican 13 sailboat with main and jib. Professionally built bay class boat. In excellent condition. 1 1/2 years old. She's a sweet boat and yours, with trailer, for only \$800. 863-8788

MOTORCYCLES

'76 Honda 750 Super Sport. 4000 miles, new battery, tune-up at 3800 miles. \$1500. Joel, 931-1352, call any time.

RECREATIONAL

Ford schoolbus '58 V8 5 sp. Runs great! Stove, fridge, water, oak floor, \$2,400/for. 841-6547

TRUCKS

'75 Dodge Maxi Van

8 cyl., 1 ton, P/S, P/B, auto trans., AM/FM 8 track, 57,000 miles, insulated, carpeted. \$4,000. 626-7242 after 5, Ray

LEGAL NOTICES

The Bay Guardian publishes legal notices for San Francisco County only. Please call 824-2506 for charter rates and information.

Tip The Scales In Your Favor

Guardian Classified publishes Legal Notices for SF businesses or actions-at-law at the lowest rates in town. Call 824-2506, ask for Randy

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 37812

The following corporation is doing business as LANGLEY-TACKES CO., 4111 18th Street and 2001 Union, San Francisco, CA and 366 Grand Ave., Oakland, CA. Paul Langley & Co., a California corporation, 4111 18th Street, San Francisco, CA. This business is conducted by a California corporation. Signed Robert T. Tackes, President & Secretary, Paul Langley & Co. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Cynthia F. Merritt on April 20, 1979

JAMES FRASSETTO

Miller, Starr & Regalla
One Kaiser Plaza #1650
Oakland, CA 94612
(415) 465-3600
Attorney for Applicant

Pub Dates April 25, May 2, 9, 16, 1979
BG-13262

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 37734

The following person is doing business as FDS INTERNATIONAL TRADING COMPANY, 333 Kearny #612, San Francisco, CA 94108. Fenty Kalman, 333 Kearny #612, San Francisco, CA 94108. This business is conducted by an individual. Signed Fenty Kalman. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Cynthia F. Merritt on April 17, 1979

Pub Dates April 25, May 2, 9, 16, 1979
BG-13263

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 37814

The following person is doing business as GATEWAY SERVICES CORPORATION, 915 Pierce #303, San Francisco, CA 94115. Kenneth Lee Wright, 915 Pierce #303, San Francisco, CA 94115. This business is conducted by an individual. Signed Kenneth Lee Wright. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Cynthia F. Merritt on April 20, 1979

Pub Dates April 25, May 2, 9, 16, 1979
BG-13266

NOTICE OF SALE

Notice is hereby given, pursuant to sections 3071 and 3072 of the Civil Code of the State of California, the undersigned, TOW CAR ASSOCIATION, INC., will sell at public auction, at 998 Egbert, San Francisco, California, at 10 am on Thursday, the 31st day of May, 1979, the following described property, to wit (all with California licenses):

(1) '72 Ford, #2R11X195824, 266GFO
(2) '73 Opel, #C0Y07NC2989075, 381GT
(3) '70 VW, #1402755594, 328SUO
(4) '74 Chev, #1V77A41194313, 522KID
(5) '70 Chev, #124870L508688, 27C146
(6) '75 Ford, #5K92L206185, 360PMC
(7) '70 Chev, #164460C134590, 447AHT
(8) '74 Ford, #4K91L181658, 012TVV
(9) '70 Ply, #PL21L0D240950, NONE
(10) '73 Maz, #S124W113401, 799HAX
(11) '71 Pont, #223871L600143, 546HAX
(12) '70 Toy, #RT72137915, 292AJC
(13) '72 VW, #1122059580, 968EEF
(14) '71 Chev, #141771U166490, 739CVW
(15) '72 Chev, #1V15B2U142462, 204DXT
(16) '73 Ford, #3F05H252030, 008PBG
(17) '73 Maz, #S122A15726, 548LMY
(18) '72 Maz, #S122A100977, 606GHM
(19) '73 Hond, #SBB1016163, 665JKN
(20) '70 Dodge, #DL43GDD149740, 362AJO
(21) '73 Pont, #2L57R3C108870, 192GLE
(22) '70 Buick, #484390H143627, 755KTM
(23) '72 Capri, #GAECMA23403, 070PAO
(24) '73 Chev, #1H57K3Z442449, 614GLP
(25) '72 Ford, #2R11X187029, 258FNZ
(26) '73 Merc, #3Z76A562304, 340GZO
(27) '74 Pont, #2K57Y4P224885, 505LCW
(28) '72 Ford, #2R10X102460, 439DKB
(29) '72 Ply, #4C41G2R189347, 661JYD
(30) '71 Chev, #141771U325428, 013DDN
(31) '78 Toy, #KEA20097990, 735CSSL
(32) '70 Ford, #E14AH56347, 309JHA

Said sale is for the purpose of satisfying lien of the undersigned for towing and storage fees in the amount of (no standard figures) together with costs of advertising and expenses of sale. Dated this 11th day of May, 1979. Signed Tow Car Association, Inc.

Pub Date May 16, 1979
BG-132911

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 37735

The following person is doing business as USAHA EXPRESS, 333 Kearny #612, San Francisco, CA 94108. David Shore, 333 Kearny #612, San Francisco, CA 94108. This business is conducted by an individual. Signed David Shore. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Cynthia F. Merritt on April 17, 1979

Pub Dates April 25, May 2, 9, 16, 1979
BG-13265

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 37822

The following person is doing business as OCELOT INTERNATIONAL, 1550 Bryant, San Francisco, CA 94103. Marc C. Ash, 1550 Bryant, San Francisco, CA 94103. This business is conducted by an individual. Signed Marc C. Ash. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 20, 1979

Pub Dates May 2, 9, 16, 23, 1979
R-77639

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 38212

The following person is doing business as PROPAGANDA PREDATES DESIGN/PROPAGANDA STUDIO (2 names), 22 Gilbert, San Francisco, CA 94103. Charly Franklin, 22 Gilbert, San Francisco, CA 94103. This business is conducted by an individual. Signed Charly Franklin. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 11, 1979

Pub Dates May 16, 23, 30, June 6, 1979
BG-13292

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 38211

The following persons are doing business as IMAGES, 717 Castro, San Francisco, CA 94114. Robert Walter Sherwin, 717 Castro, San Francisco, CA 94114, Charles Michael Wiensroer, 4323 20th Street, San Francisco, CA 94114. This business is conducted by a general partnership. Signed Robert Walter Sherwin. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 11, 1979

Pub Dates May 16, 23, 30, June 6, 1979
BG-13294

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 37813

The following person is doing business as ARMADILLO LEASING, 44 Montgomery #1732, San Francisco, CA 94104. Robert Curnutte, 44 Montgomery #1732, San Francisco, CA 94104. This business is conducted by an individual. Signed Bob Curnutte. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 10, 1979

Pub Dates April 25, May 2, 9, 16, 1979
BG-13287

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 37813

The following persons are doing business as AMERICAN AIRPLANTS, 2212 25th Street, San Francisco, CA 94107. Dominick Piscione, 1260 De Haro, San Francisco, CA 94107, Patricia Sands, 2212 25th Street, San Francisco, CA 94107, Patricia Yurck, 1918 23rd Street, San Francisco, CA 94107, William Brown, 1912 23rd Street, San Francisco, CA 94107. This business is conducted by a general partnership. Signed Dominick Piscione. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Cynthia F. Merritt on April 20, 1979

Pub Dates April 25, May 2, 9, 16, 1979
BG-13261

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 37948

The following person is doing business as THE WORD, THE WORD COMPANY, WORD (Three names), 2245 Sacramento, San Francisco, CA 94115. Randy Georghi, 2245 Sacramento, San Francisco, CA 94115. This business is conducted by an individual. Signed Randy Georghi. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on April 27, 1979

Pub Dates May 9, 16, 23, 30, 1979
R-97716

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO 38210

The following person is doing business as COMPUSULT, 227 Surrey, San Francisco, CA 94131. Edward Harrington, 227 Surrey, San Francisco, CA 94131. This business is conducted by an individual. Signed Ed Harrington. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 11, 1979

Pub Dates May 16, 23, 30, June 6, 1979
BG-13298

NOTICE OF DISSOLUTION OF PARTNERSHIP

Public notice is hereby given that Toney Wesley Merritt, Neil William Patterson and Patricia Arlene Merritt, heretofore doing business under the fictitious business name of COLOUR WHEEL, at 862-A Lombard, City and County of San Francisco, State of California, did on the 5th day of May, 1979, by mutual consent, dissolve the said partnership and terminate their relations as partners therein. Said business in the future will be conducted by Toney Wesley Merritt, who will pay and discharge all liabilities and debts of the business and receive all monies payable to the business. Signed Toney Wesley Merritt

Pub Date May 16, 1979
BG-132910

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 37315

The following person has abandoned the use of the fictitious business name FDS INTERNATIONAL TRADING COMPANY, at 333 Kearny #612, San Francisco, CA 94108 David Shore, 333 Kearny #612, San Francisco, CA 94108 Said fictitious business name was filed in San Francisco County on March 26, 1979 This business was conducted by an individual Signed David Shore This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Cynthia F. Merritt on April 17, 1979

Pub. Dates: April 25, May 2, 9, 16, 1979
BG-13284

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 37811

The following person is doing business as KINGSTON COLE AND ASSOCIATES, 2460 Vallejo, San Francisco, CA 94123 Charles Kingston Cole, 2460 Vallejo, San Francisco, CA 94123 This business is conducted by an individual Signed Charles Kingston Cole This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Cynthia F. Merritt on April 20, 1979

Pub. Dates: April 25, May 2, 9, 16, 1979
BG-13288

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 37653

The following persons are doing business as EAT-EEZ, 201 Noe, San Francisco, CA 94114 Rael Ricca, 63 Levant, San Francisco, CA 94114, Walter B. Dillon, Jr., 201 Noe, San Francisco, CA 94114 This business is conducted by a general partnership Signed Walter B. Dillon, Jr. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on April 11, 1979

Pub. Dates: April 25, May 2, 9, 16, 1979
R-77750

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 28203

The following person has abandoned the use of the fictitious business name KONA BUILDERS, at 201-B Hoffman, San Francisco, CA Joanne Shwed, 201-B Hoffman, San Francisco, CA Said fictitious business name was filed in San Francisco County on November 9, 1977 This business was conducted by an individual Signed Joanne Shwed This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on April 16, 1979

Pub. Dates: April 25, May 2, 9, 16, 1979
R-77784

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 37141

The following persons have abandoned the use of the fictitious business name KHEPHERA FOR HAIR, at 1322 Castro, San Francisco, CA 94114 Paul Joseph Anthony Morales, 40 Mullen, San Francisco, CA 94110, Lyle Eugene Krueger, 40 Mullen, San Francisco, CA 94110 Said fictitious business name was filed in San Francisco County on March 16, 1979 This business was conducted by a general partnership Signed Paul Joseph Anthony Morales & Lyle Eugene Krueger This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on April 11, 1979

Pub. Dates: April 25, May 2, 9, 16, 1979
R-77748

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 37942

The following person is doing business as R.C.O. PUBLICATIONS, 1101 Pine #201, San Francisco, CA 94109 Richard C. Osborne, 1101 Pine #201, San Francisco, CA 94109 This business is conducted by an individual Signed Richard C. Osborne This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 27, 1979

Pub. Dates: May 2, 9, 16, 23, 1979
BG-13271

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 37896

The following person is doing business as BLAYNE ALLEN CHRISTIAN S.R.A.-C.R.A. REAL ESTATE APPRAISALS, 2854 Steiner, San Francisco, CA 94123 Blayne Allen Christian, 1594 Treat, San Francisco, CA 94110 This business is conducted by an individual Signed Blayne Allen Christian This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 25, 1979

Pub. Dates: May 2, 9, 16, 23, 1979
R-77868

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 37837

The following persons are doing business as AMEXWA, 50 Berry, San Francisco, CA 94107 Lars S. Heyerdahl, 312-A Fourth Avenue, San Francisco, CA 94118, Knut A. Akseth, 219 Whilney, San Francisco, CA 94131 This business is conducted by a general partnership Signed Lars S. Heyerdahl, Knut A. Akseth This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Remedios de Luna on April 23, 1979

Pub. Dates: May 2, 9, 16, 23, 1979
R-77852

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 38216

The following person is doing business as EUREKA'S EXECUTIVE CLUB, 44 Montgomery, 5th Floor, San Francisco, CA 94104 Judy Pauline Thomas, 379 Naples, San Francisco, CA 94112 This business is conducted by an individual Signed Judy Thomas This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 11, 1979

Pub. Dates: May 16, 23, 30, June 6, 1979
BG-13299

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 38215

The following person is doing business as MICHAEL E. BRADY AND ASSOCIATES/COMPUTER CO-OPERATIVE (2 names), 320 Vallejo, Millbrae, CA 94030 Michael Edward Brady, 320 Vallejo, Millbrae, CA 94030 This business is conducted by an individual Signed Michael Edward Brady This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 11, 1979

Pub. Dates: May 16, 23, 30, June 6, 1979
BG-13297

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 38214

The following persons are doing business as NEW DAYS SOUTH, 850 Montgomery, San Francisco, CA 94133: RTD Investments, 850 Montgomery, San Francisco, CA 94133; Tiscornia Estate Company, 850 Montgomery, San Francisco, CA 94133, PAR Construction, Inc. II (California), 591 Camino de la Reina, Suite 510, San Diego, CA 92108, Robert H. Ziegler & Associates, Inc. (California), 438 Camino de Rio South, Suite 210, San Diego, CA 92108 This business is conducted by a general partnership Signed Douglas B. Lloyd, Partner, RTD Investments This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 11, 1979

Pub. Dates: May 16, 23, 30, June 6, 1979
BG-13293

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 38213

The following persons are doing business as PASTA ALL'ITALIANA, 1521 Hyde, San Francisco, CA 94109 John W. Huson, Jr., 382 15th Avenue, San Francisco, CA 94118; Egidio Sponza, 382 15th Avenue, San Francisco, CA 94118 This business is conducted by a general partnership Signed John W. Huson, Jr. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 11, 1979

Pub. Dates: May 16, 23, 30, June 6, 1979
BG-13291

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 37651

The following persons are doing business as KHEPHERA FOR HAIR, 1352 Castro, San Francisco, CA 94114 Paul Joseph Anthony Morales, 40 Mullen, San Francisco, CA 94110, Lyle Eugene Krueger, 40 Mullen, San Francisco, CA 94110 This business is conducted by a general partnership Signed Joseph Francis Stephen Pisano, Esq. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on April 11, 1979

Pub. Dates: April 25, May 2, 9, 16, 1979
R-77751

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 37447

The following persons are doing business as CUBAN AMERICAN MUSIC FILM COMPANY, 391 Day, San Francisco, CA 94131; Les Blank, 2216 Los Angeles St., Berkeley, CA 94707; Howard B. Dratch, 391 Day, San Francisco, CA 94131, Eugene W. Rosow, 11 Coso, San Francisco, CA 94110 This business is conducted by a general partnership Signed Howard B. Dratch This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 2, 1979

Pub. Dates: April 25, May 2, 9, 16, 1979
R-77785

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 37679

The following person is doing business as PLANETARY PAINTERS, 12 Edith, San Francisco, CA 94133 James Brouson Townsend, 12 Edith, San Francisco, CA 94133 This business is conducted by an individual Signed James B. Townsend This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 12, 1979

Pub. Dates: April 25, May 2, 9, 16, 1979
R-77768

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 37979

The following persons are doing business as THANCO FILMS, 3047 Baker, San Francisco, CA 94123 William Edgar Cohen, 3047 Baker, San Francisco, CA 94123, Michael Danty, 1725 Chestnut, San Francisco, CA 94123 This business is conducted by a general partnership Signed William E. Cohen This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on April 30, 1979

Pub. Dates: May 9, 16, 23, 30, 1979
R-97718

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 38075

The following person is doing business as SOLITARY BEAST, 300 Buchanan, San Francisco, CA 94102 Merry Margaret White, 300 Buchanan, San Francisco, CA 94102 This business is conducted by an individual Signed Merry White This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on May 4, 1979

Pub. Dates: May 9, 16, 23, 30, 1979
BG-13285

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 38077

The following person is doing business as THE CITY GARDENER, 540 Sutter, San Francisco, CA 94102 Stephen C. Tollefson, 1130 Guerrero, San Francisco, CA 94110 This business is conducted by an individual Signed Stephen C. Tollefson This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on May 4, 1979

Pub. Dates: May 9, 16, 23, 30, 1979
BG-13282

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 38076

The following person is doing business as REDWOOD RECORDS, 3384 23rd Street, San Francisco, CA 94110: Holly Holmes Near, 565 Doolin Canyon Road, Ukiah, CA 95482 This business is conducted by an individual Signed Holly Holmes Near This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on May 4, 1979

Pub. Dates: May 9, 16, 23, 30, 1979
BG-13283

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
NO. 751708

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO In re the application of KREST LAMBROFF for change of name.

Whereas the petition of KREST LAMBROFF has been filed in court for an order changing his name from KREST LAMBROFF to NICOLAS CHRISTOPHER MARKO, now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department 1 on the 25th day of May, 1979, at 9:00 o'clock am to show cause why this application for change of name should not be granted. Dated April 13, 1979 Francis W. Mayer, Judge of the Superior Court.

KENT NICKOLAS MASTORES
7050 Balsam Way
Oakland, CA 94611
(415) 854-9286
Attorney for Applicant

Pub. dates: April 25, May 2, 9, 16, 1979
R-77783

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
NO. 752003

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO In re the application of KIM EDWARD FLEISHELL for change of name.

Whereas the petition of KIM EDWARD FLEISHELL has been filed in court for an order changing petitioner's name from KIM EDWARD FLEISHELL to KIMBERLY EVE FLEISHELL; now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department 1 on the 31st day of May, 1979, at 9 o'clock am to show cause why this application for change of name should not be granted. Dated April 24, 1979 Francis W. Mayer, Judge of the Superior Court

MARTIN D. LURIE
Lurie and Satz
870 Market, Suite 808
San Francisco, CA 94102
(415) 981-4141

Pub. dates: May 9, 16, 23, 30, 1979
BG-13284

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
NO. 752211

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO In re the application of EILEEN PACK WHEELER for change of name.

Whereas the petition of EILEEN PACK WHEELER has been filed in court for an order changing her name from EILEEN PACK WHEELER to EILEEN PACK TREMAIN; now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department 1 on the 6th day of June, 1979, at 9 o'clock am to show cause why this application for change of name should not be granted. Dated April 24, 1979 Francis W. Mayer, Judge of the Superior Court.

Pub. dates: May 9, 16, 23, 30, 1979
R-97731

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 37941

The following person is doing business as CONES, 2205 Clement, San Francisco, CA 94118: Kenneth E. Burger, 33 Lyon, San Francisco, CA 94117 This business is conducted by a general partnership Signed Kenneth E. Burger This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on April 27, 1979

Pub. Dates: May 2, 9, 16, 23, 1979
BG-13272

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises: 731 Bush, San Francisco, CA 94108 Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows: ON-SALE BEER & WINE BONA FIDE EATING PLACE Signed Ryosuke Yoshioka

Pub. Date: May 16, 1979
BG-13298

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises: 1521 Hyde, San Francisco, CA 94109 Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows: ON-SALE BEER & WINE BONA FIDE EATING PLACE Signed John W. Huson, Jr., Egidio Sponza

Pub. Date: May 16, 1979
BG-13295

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 38145

The following person is doing business as NATIONAL GAY RIGHTS MARCH BUTTONS, 332-A Sanchez, San Francisco, CA 94114. Scott Alpert, 332-A Sanchez, San Francisco, CA 94114 This business is conducted by an individual Signed Scott Alpert This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on May 8, 1979

Pub. Dates: May 16, 23, 30, June 6, 1979
R-97828

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
NO. 752725

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO In re the application of JEAN WILDER MAGGREGT for change of name.

Whereas the petition of JEAN WILDER MAGGREGT has been filed in court for an order changing her name from JEAN WILDER MAGGREGT to AURA WILDER MAGGREGT, now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department 1 on the 22nd day of June, 1979, at 9:00 o'clock am to show cause why this application for change of name should not be granted. Dated May 3, 1979 Robert W. Merrill, Judge of the Superior Court

Pub. dates: May 16, 23, 30, June 6, 1979
R-97787

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 38108

The following person is doing business as ALFRED ADLER INSTITUTE OF SAN FRANCISCO, 7 Cameo, San Francisco, CA 94131 Henry Stien, 7 Cameo, San Francisco, CA 94131 This business is conducted by an individual Signed Henry Stien This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 7, 1979

Halley, Cornell & Lynch
50 California, 25th Floor
San Francisco, CA 94111

Pub. Dates: May 16, 23, 30, June 6, 1979
R-97798

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 38106

The following person is doing business as THE JEWELRY SERVICE COMPANY, 760 Market #742, San Francisco, CA 94102 Mr. Charbel Y. Kanaan, 207-F Boardwalk Ave., San Bruno, CA 94066 This business is conducted by an individual Signed Charbel Kanaan

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on May 7, 1979

Pub. Dates: May 16, 23, 30, June 6, 1979
R-97797

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 38012

The following person is doing business as THE CAT'S MEOW, 1996 Great Highway, San Francisco, CA 94116 Jane Price Weaver, 1996 Great Highway, San Francisco, CA 94116 This business is conducted by an individual Signed Jane Price Weaver

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on May 1, 1979

Pub. Dates: May 9, 16, 23, 30, 1979
R-97743

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 38003

The following persons are doing business as THE 2ND COMPANY, 855 Sansome, San Francisco, CA 94111: Robert Albert Lema, 116 La Goma, Mill Valley, CA 94941, Donna M. Schanz, 116 La Goma, Mill Valley, CA 94941 This business is conducted by a general partnership Signed Robert Albert Lema

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SQUIGTONES ROCK THE JAPAN CENTER

After three-and-a-half seasons as TV clowns on "Laverne & Shirley," Michael McKean and David Lander assembled a four-piece band of actor/musician friends, cloistered for five days of intense rehearsals and recorded the live *Lenny & Squiggy Presents Lenny & the Squigtones* at the Roxy in Hollywood.

Lenny & the Squigtones will perform one of nine nationwide concerts in San Francisco on Sun., May 27 at the Japan Center Theatre. Lenny (guitar, harmonica, vocals) and Squiggy (vocals and Squigophone, a drum made from coffee cans) have a solid repertoire of original tunes owing a musical debt to rock and roll styles of the early Sixties. But with titles like "Foreign Legion of Love," "Love Is a Terrible Thing" and "Squiggy's Wedding Day," the comedy is strictly their own. "Creature Without a Head," the love theme to an aborted horror picture, has Squiggy recalling the night the "radioactive cloud came down and absorbed her head away."

Before their television exposure, McKean and Lander performed and recorded with the comedy troupe, Credibility Gap. They've even attempted comic-rock before, in the guise of Davey & the Dell-balls. "It was during the haseball season," McKean says, "and we wrote a song called 'Dodger or Angel.' God, I bet David forgot all about that!"

LENNY & SQUIGGY, Sun., May 27, 7 pm, Japan Center Theatre, 1881 Post St., tickets \$7.50 (available at BASS outlets), \$8.50 door. For info, call TELETIX.

—Michael Branton

NEW WAVE EMPORIA

It must have something to do with our close proximity to the San Andreas fault, the cosmic threat of earthquake annihilation, that draws so many San Franciscans to the devil-may-care nihilism of the new wave movement.

At Supplies, a new shop opposite the Roxie Theatre on 16th St., this infatuation with disaster takes the form of high fashion. Terming her venture a "third wave shop," Carole Alter says, "We want to keep our prices real reasonable so anyone can wear our clothes. We have depression consciousness—we're very depressed," she laughs.

Decorated with white floors and walls and black plastic ceiling cover, Supplies stocks air raid apparel like flight suits (pink, purple and other colors, \$45), asbestos paper jumpsuits (white \$6, blue \$5), red surveyors jackets (\$8), fluorescent safety-reflector belts (\$12), black vinyl bomber jackets (\$20) and silk-screened, limited-edition T-shirts (\$8).

This cool and casual meltdown wear sits alongside other goodies like Crazy Color hair-coloring rinse (in snazzy colors like lime green,

canary yellow, capri blue and pinkissimo, \$10), plastic and vinyl purses designed by Genetic Damage (\$8-\$15) and original artwork, like the current series on famous disasters. Strictly industrial strength at **Supplies**, 3128-16th St., 626-2829.

Sh-Boom, with racks of "Fifties and Sixties styles for Eighties-minded people," invites you to bebop to the apocalypse in hep styles for guys and gals. Pleated and continental slacks (in bright yellows, greens and other colors, \$20-\$25), peg-leg jeans (\$12-\$18) and women's tight-fitting spandex pants (in fire red, leopard spots and other colors, \$25-\$30) complement bitchin' tops like bowling shirts, Hawaiian shirts and other styles (\$10-\$16).

All the clothes at Sh-Boom were manufactured in the Fifties and early Sixties.

Boss accessories include plastic raincoats, ties, thin belts, a wide assortment of sunglasses, plastic bracelets, earrings and new wave buttons. **Sh-Boom**, 6 Brady St., 863-6646.

—Michael Branton

Cool and casual meltdown wear from Supplies.



PHOTO BY JANET FRIES

Happy Birthday, Harvey



The legend of Harvey Milk the slain leader has already begun to obscure memories of Milk as a person. Few people probably remember that long before he entered politics, Milk had a brief fling on Broadway, producing, directing and, at one point, even acting in off-Broadway shows. Last year, when Barnum and Bailey was in town, Milk greeted his friends one morning and gleefully recounted sneaking off to the circus, where he shed his politician's two-piece suit for the colorful costume and painted face of a circus clown. There under the big tent, Milk, a master of San Francisco's three-ring political circus, entertained the unsuspecting crowd with characteristic abandon.

Milk was always gay politics' entertainer-politician, and instead of setting standards of behavior and decorum, as some white-glove politicians called on gays to do, Milk was usually ready to upset standards in his distinctive fashion. On Tuesday, May 22, in commemoration of Harvey Milk's high-spirited irreverence, his friends are celebrating what would have been his 49th birthday with a party on Castro Street. The event's organizer, Cleve Jones, says of the strictly non-political party, "Harvey always considered himself a street-person, and we think it's appropriate to celebrate his birthday on Castro, where he lived and worked for so many years."

Beginning at 8:30 pm, The Great Gay Way, from Market to 18th, will be closed to traffic and open to revellers. Onstage entertainment will feature singer Meg Christian; former Buena Vista lead singer Terry Hutchinson, and his new rock/disco Anti-Matter Band and Castro Street-scene institution The Al Sellahin Belly Dancers, plus special guests.

As Jones says, "It's a time for people to remember Harvey with joy."

HARVEY MILK BIRTHDAY PARTY, sponsored by the Harvey Milk Gay Democratic Club. Beginning at 8:30 pm Tues., May 22, on Castro Street, from Market to 18th Street.

—David Israels

Hector Berlioz has been described by one critic as having one of the most original minds in the history of music. The 19th Century French Romantic composer broke with conventions of his day in orchestration, use of rhythm and symphonic form. He also led a life as impetuously romantic as his music and produced, in his *Memoirs*, one of the most lively and literary autobiographies written by a composer.

Both the San Francisco and San Jose symphonies end their seasons this year with a concert-length work by Berlioz. The San Francisco Symphony presents *The Damnation of Faust*, which the composer termed a "dramatic legend," on May 23-26 and the San Jose Symphony offers his "dramatic symphony"

Berlioz Bonanza



DRAWING BY NAOMIE KREMER

Romeo and Juliet on June 1 June 2.

Both works use chorus, orchestra and soloists and fall somewhere between symphony and opera. *Romeo and Juliet*, written when the composer was 25, loosely follows symphonic form, while *The Damnation of Faust*, written seven years later in 1846, approaches opera and has been staged as such. Both works are musically and dramatically uneven but contain some of the composer's best music.

The San Francisco Symphony's performances of *The Damnation of Faust* feature Tatiana Troyanos, Vinson Cole and Michael Devlin as soloists with the San Francisco Symphony Chorus and Edo de Waart, music director of the

symphony, as conductor. The San Jose Symphony will feature soloists Natasha Kimmel, Daniel Parkerson and John Miller with the Stanford University Chorus, Church Choir and Chorale, the California Bach Society Choir and music director George Cleve as conductor.

SAN FRANCISCO SYMPHONY. *The Damnation of Faust: Dramatic Legend in Four Parts. At War Memorial Opera House, SF, May 23, 25 and 26 at 8:30 p.m. and May 24 at 2 p.m. Ticket information, 431-5400.*

SAN JOSE SYMPHONY. *Romeo and Juliet by Berlioz. At San Jose Center for the Performing Arts, San Jose, June 1 and June 2, 8:30 p.m. Ticket information, 298-2300.*

—Julia Cheever